

# Vue

WEEKLY



# Fuel

Honest, hard-working energy generates star power

By David DiCenzo • 16

- 6 • Premier's protest presents province's Poverty of parity—Amidst Plenty of pretence
- 20 • Lo Fidelity Allstars high-five hi-fi release
- 28 • *The Kingdom Part II*: coulda called it *Danespotting...*

**WIN  
COOL  
STUFF**

— pages —  
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19 • 27 • 40





Friday

Semisonic - the interview  
live from Dawn Chubai's  
CD release bash  
WIRED's Fave Pick:  
Swingin' Ya Band CD Release  
at Blues On Whyte

Friday

Live from Eve 6's  
sold out show  
Springboards begins!  
WIRED's Fave Pick:  
Vinok, World Dance  
at Arden Theatre

Monday

"On Being A Peon" preview  
Top Box Office Flicks  
WIRED's Fave Pick:  
Cool Blue Method  
at Mickey Finn's

Tuesday

ULTRA WIRED!  
Prize Patrol  
The Dish  
WIRED's Fave Pick:  
Sno Jam 5: Chixdiggit, Planet  
Smashers et. al at Arts Barn

Wednesday

St. Paddy's Day live at O'Byrne's  
The Torture King exposed!  
WIRED's FAVE PICK:  
Irish Descendants  
at Cowboys

Weeknights on News@Night  
very independent



Every  
Tuesday

Live Irish Session  
Shannon  
Johnson  
&  
Maria Dunn  
9:30 pm  
No Cover

Thursday

Mar. 11

Live Celtic Music  
with  
Scona  
Brae  
9:30 pm  
No Cover

Thursday

Mar. 18 & 25

Live Rockin'  
Celtic Tunes  
Northwest  
Passage  
9:30 pm  
No Cover

Wednesday, March 17  
St. Patrick's Day

No Tickets • No Reservations

First Come, First Served

No Green Beer

Win an exclusive trip for 2 to Ireland!

See in pub for more!

**SAME IRELAND, DIFFERENT COUNTRY**



# this week

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# Vue finder

## cover story



## Fuel • 16

Pennsylvania-based band Fuel are from the old school of rock 'n' roll—lesson number one is how to command attention and let it all hang out on stage, and Fuel ace that test with straight A's. While their rise might seem meteoric—their debut CD *Sunburn* has already gone gold—lots of hard work and many nights crammed into an old Honda Civic are what got them to the top of the heap. Fuel may walk softly, but they carry a big amp—the band's brand of the heavy stuff is as intense as it comes. Even Aerosmith's Joe Perry said so.

Cover Photo: Danny Clinch

## Health • 7

Perhaps the most tragic of all human events is the death of an infant—especially before it's born. Perinatal loss can occur anytime during a pregnancy; it was once an extremely taboo subject, but those parents who suffer through the tragedy need help. Caecilia Zichart has known that pain more than once, but it was important for her to express her feelings of loss. It would be for you, too.



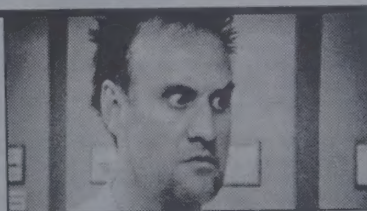
## Arts • 26

Step aside, Jim Rose! There's a new freak in town, and his name is Zamora (actually, Zamora the Torture King, if you wanna get technical). The former Jim Rose Circus performer has branched out on his own with a new show—and it seems he's brought some friends along (real weird ones!). *Vue Weekly's* new kid on the block Dan Rubinstein finds out what the hype's all about.

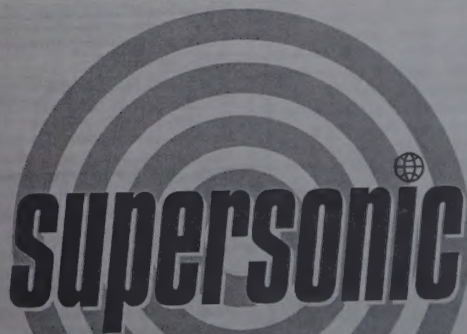


## Film • 28

C'mon, how gripping can a four-and-a-half-hour movie be? Well, according to *Vue Weekly's* resident theatre and film buff Paul Matwychuk, *The Kingdom Part II* (playing this weekend at the Metro Cinema) is as interesting as they come; mutant babies, voodoo potions and handheld cameras—yes, that's right, it's your classic Danish love story!



## transcontinental indie trash



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11 THURS-FRI 12

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13 SATURDAY

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TUESDAY 16

Virgil Brown

17 WEDNESDAY

St. Patrick's  
Day

with guests  
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Shannon Johnson  
& Maria Dunn

18 THURS-FRI 19

**McCuaig**

SATURDAY 20

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By DAVID GOBEIL TAYLOR

## The joke's on me

You write nine articles so far about the Y2K bug and its impact, and relate fascinating, topical spinoff stories about the millennium, and a dribble of people contact you by fax (780-426-2889), e-mail (dgr@vue.ab.ca) or telephone (um, please don't...) with questions, comments, suggestions or, in one case, esoteric, derivative, apocalyptic poetry. (And I recognize plagiarism when I read it, whoever you are—"Spiritus Mundi" is from William Butler Yeats's "The Second Coming" and "The globe... quintillions of years" is from Walt Whitman's "I Sing the Body Electric." Unbeknownst to most, I contem-

plated a career as a poet before I got into journalism—it seemed to go along well with my delicate, sensitive nature, don'tcha know. Anyways, "Mr. Canto," you're going to pass off other people's intellectual property as your own, don't pick two of the most well-known and oft-quoted poems ever written, you dolt.)

In any case, print a Y2K-themed joke, as I did last week, and you're the most popular guy on your ISP. To everyone who has or will contact me, asking to be e-mailed the joke so you can pass it along to brighten the days of literally hundreds of people—a worthy sentiment, to be sure, but its sincerity is undermined by the fact that you're too damn lazy to take all of five minutes—tops—to type it yourself.

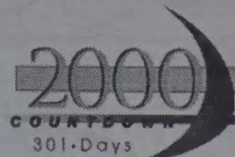
So, in the interests of being left the heck alone, I've posted the joke on InterVue, Vue Weekly's website. The URL is <http://vue.ab.ca/y2k joke.htm>. (It's a good thing I'm so tight with Vue's webmaster/horologist, Alberto D. Vildigoya.)

Don't get me wrong—I love e-mail. I just prefer it when it's a bit

more relevant. So keep 'em coming, if they're germane. Give the poetry a pass, though.

Oh—and it wouldn't kill y'all to send a few good jokes my way....

Hey, I got dibs...



Imitation is the sincerest form of flattery, they say. If that's so, I guess I should feel very flattered by the sudden appearance in the *Edmonton Journal* of a column titled 2000 Countdown, whose logo includes the slug "296 [for example] days."

My—how original.

I'm not saying it took a rocket scientist-calibre genius on my part to come up with this column's mandate, name and tertiary elements (unlike, say, the title for the

film *October Sky*, which is not only a perfectly reasonably appropriate appellation given the film's scenario—it's also an anagram for *Rocket Boys*, the book on which it's based. My mind has been absolutely blown ever since *Vue* assistant editor Paul Matwychuk figured it out.)

But it does take more than a hack-flack with a piece of paper from J-school (if that) to turn out interesting columns—especially a whole year's worth! Luckily, the column comes from parent company Southam Inc., which has a whole evil empire worth of writers among whom to distribute the burden, unlike *Vue Weekly*, which has to rely on lil' ol' me.

Of course, there are pros and cons to any situation—as huge and immorally monopolizing as Southam is, they don't have a whole pool of Y2K experts on hand. One day, the column will be written by someone with intimate knowledge of the power industries; the next day, it'll be by a writer who's done a few days of research into dedicated chips. The two topics are certainly not mutually exclusive; yet never shall the twain meet in the column.

So there's something to be said for a more general specialization, if you will. One writer—well, me, for instance—doing *all* of the research can then link disparate memes and factoids (how's that for media-theory buzzwords!), painting a much larger and cohesive picture than would be possible otherwise. My background knowledge of certain areas may not be as extensive as some of Southam's experts (for instance, I had no idea that women ovulate for between 24 and 48 hours a month—according to Southam's March 9 edition of 2000 Countdown, this is apparently crucial millennial knowledge—but I'm pretty sure I could have found that out with one phone call).

But my ever-growing knowledge of the Y2K phenomenon as a whole creates a synergetic approach, and one that I'm confident I'll be able to use to greater avail than Southam's corporate-value, conservative-leaning, mainstream-identifying, literally- and semantically-challenged, Y2K-expert-for-a-day middle-management journalistic peons.

(Man, writing this item is filling me with nostalgia for my on-hiatus column *Medium Rare*. I'd forgotten how good Southam-bashing can be for the psyche. And I mean it about all of Southam's Hydra-like limbs—all of them.)

As in all of life's endeavours, with every bit of Y2K knowledge I garner, I realize there are 10 more relevant matters of which I'm ignorant. But I am making headway, and I'm being recognized by readers, media professionals and even the odd Y2K consultant for my efforts. (As I wrote far above, keep the faxes and e-mail coming—I may come off as being vainglorious sometimes, but my ego needs stroking just as much as the next guy's. And if I err—yes, it's been known to happen—I need that pointed out to me, too.)

So please do read 2000 Countdown every day (or so). And, of course, pick up *Millennium Countdown* every week. I'm not afraid of—in fact, I'm rather invigorated by—the comparison. So much so, that I'll call off my team of lawyers re: the name. ☺

*Being blind never left me  
tongue-tied.*



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# Vue news



Your urban alternative guide to the week's really important events

## economy

### Falling commodity prices may take Canada with them

OTTAWA—Canada's natural-resource-based export economy could be in for a serious recession if dire predictions made by the World Bank hold true.

Commodity prices have been slumping—the hog market has been the biggest bear (as it were), but low prices have also caused forestry, mining, oil, gas and agricultural industries to decline. Now the World Bank predicts that this trend could continue for a decade, a slump which would greatly compromise Alberta's and Canada's debt-fighting measures—Commodities make up 36 per cent of Canada's total exports.

Last week, federal NDP leader Alexa McDonough said Prime Minister Jean Chrétien is obligated to call a national summit to address the commodities crisis. "The Liberal government has failed to develop a real industrial strategy to diversify Canada's economy," she said. "The only answer is for Canadians to work together to find solutions. Industry and producer associations, trade unions, municipalities and provincial governments should all be brought together."

"This is a catastrophe in the making," she said. "Falling commodity prices have already had a serious impact on the British Columbia forestry sector, the petroleum industry, on farm incomes and on mining and fishery communities. If these prices are here to stay, we need a strategy to deal with them." (Steven Sandor)

## politics

### Klein, Journal half-cocked about conference

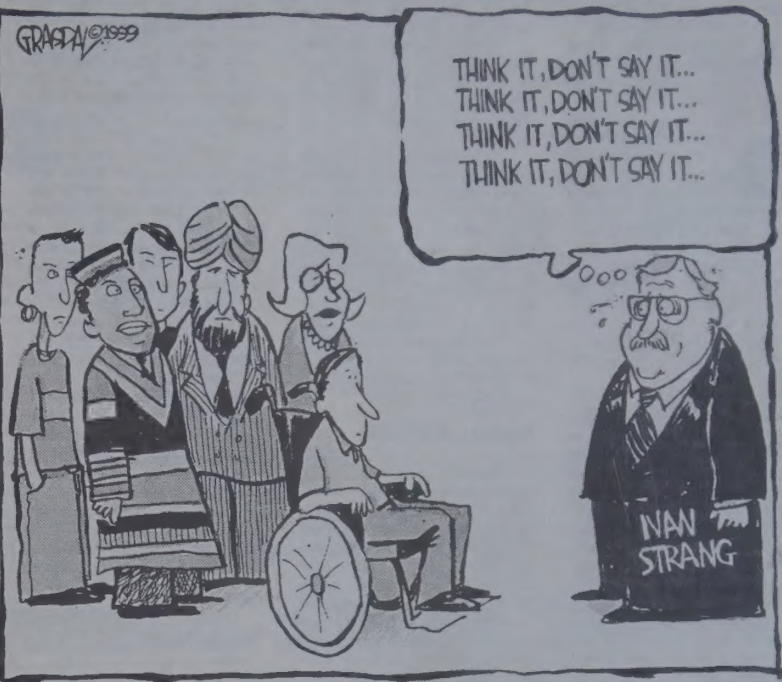
EDMONTON—Rather than invest the time required to craft a deliberate, reasoned response to last week-end's Poverty Amidst Plenty forum, premier Ralph Klein opted for a decidedly blunter approach.

The Parkland Institute-sponsored conference, held on the University of Alberta campus, took a detailed look at the rapid growth of poverty and economic disparity in Alberta.

Armene Yalnizyan of the Toronto-based Centre for Social Justice and author of the nationally acclaimed report *The Growing Gap* delivered the keynote address on Thursday night. She referred to the perceptions of a group of Canadians she'd met the night before who consider Albertans to be more concerned with keeping their wealth than helping the poor. But those words were attributed directly to Yalnizyan by the *Edmonton Journal*, sparking Klein's wrath.

However, instead of making specific attacks on the aspects of her argument he disagreed with, an angry Klein fired off a letter to U of A president Rod Fraser impugning the entire event and its sponsor, the Parkland Institute.

GRAND CROSS



Klein asked why the university "supports a research organization that propagates anti-Alberta misinformation about the government and the province."

"I am dismayed to see yet another one-sided and ideologically biased attack on the generosity of Albertans by the factually challenged Parkland Institute and its apparent campaign to undermine the good work of the people in this province," Klein wrote, adding that the organization "appears dedicated to the manipulation and misuse of statistics to spread its apparent doctrine that Alberta is bad."

Many participants at the forum, including Parkland Institute executive director Bill Moore-Kilgannon, felt the letter was sent to intimidate the university, which promised the Institute free rent and \$15,000 annually for three years upon its creation in January of 1997.

"The premier, rather than address the issue of poverty and the growing gap in Alberta, chose to attack the Parkland Institute—and not directly to us," Moore-Kilgannon told *Vue Weekly*. "There has been absolutely no discussion about what facts we are challenged on."

Klein, missing the point entirely, eventually faxed the *Edmonton Journal* saying he didn't want to get into a debate, that Alberta is a great province and he'll defend it any way he can. Which seems to mean attacking his opponents *ad hominem*, instead of entering into the sober debate they're trying to stimulate. (Dan Rubinstein)

Alberta Wilderness Association [AWA], headed into court on March 1 to appeal the federal decision to approve the Cheviot Mine. What took place was a massive debate over whether the federal government had a clear jurisdiction and mandate to conduct their environmental review of the area.

"There was some assessment done on a cumulative basis on the grizzly bear," said Brian Stazinski of the participating Environmental Resource Centre, "but on nothing else. The feds have to do a more thorough assessment, and they didn't."

Cardinal River Coals lawyer Dennis Thomas argued that the groups failed to file their complaints on time. "So they're talking very fine technicalities about process," explains Stazinski, "and the environmental groups are talking substantive issues and whether or not the feds broke the law. It's a diversion tactic."

Arguments concluded on March 3; now, Justice Douglas Campbell will need at least three months to write his decision. What he decides will define the federal government's responsibilities regarding environmental assessments, especially where they have jurisdiction.

Stazinski says that if the decision goes against his coalition, the consequences could be scary. "We could lose the potential for the federal government to help review future environmental assessments over the provinces." (Dale Ladouceur)

residents came in droves to a public meeting to demonstrate their opposition to a new ring road which would cut through their neighbourhood.

City council is currently split on the idea of placing a six-lane ring road along 50 St and 98 Ave as part of the city's new Master Transportation Plan. Ottewell residents fear that churches, businesses and over 50 homes would have to be demolished to make way for the mega-road, effectively killing the community.

Many of those in attendance wondered why council was spending time debating the ring road, arguing that public transit extensions should be council's first priority in combating Edmonton's rising traffic problems.

Fair question—so *Vue* asked ETS what, exactly, the Master Transportation Plan has to say about public transit.

"In the plan, council did address the need for high-speed transit corridors in the future," said Ken Koropeski, director of service development for Edmonton Transit. There's a plan in the works to extend the current LRT line south from University Station down to the Heritage area—but there's a 20-year window in the Plan, so don't expect to ride that rail any earlier than 2019.

"There is also mention of us extending service to the outlying areas and suburbs to address growth in the city," says Koropeski. Edmonton will also look to adding "busways," roads designed for public transit use only, a concept that has already been a success in Ottawa.

One thing's for sure: Europeans accustomed to the luxury of affordable, efficient mass transit will get a surprise when they visit this city for the 2001 World Track and Field Championships. (Steven Sandor)

## environment

### Mine case is appealing

EDMONTON—A coalition of six environmental groups, led by the Sierra Legal Defence Fund and the

## transportation

### Ottewell rallies to oppose ring road

EDMONTON—Last week, Ottewell

## VUEPOINT

BY LESLEY PRIMEAU

### Don't fence me in

LET ME MAKE SURE I've got this straight, in case there's a pop quiz later: "There are different kinds of fences. There are big fences, there are small fences. There are fences that you can climb over, there are fences that have barbed wire on the top." And wait! Then comes this pearl of wisdom: "[We must reflect] as best we possibly can the wishes and the desires of the Alberta moral compass." Who writes this crap?

Both of these eloquent passages come from none other than Ralph Klein, our premier, the man who listens and cares. He made the statements in response to the results of a think tank quarter's fact-finding mission regarding the province's "feelings" about gay rights. According to the report, there are six areas of concern: foster parenting, adoption, employee benefits, teaching material and school curricula, benefits for common-law couples (assuming we can define them) and the big one, marriage. (Frankly, I was a little surprised we needed four people to draw up this list—any fool calling in to my show could have given it to the province for free.)

So what's poor Ralph to do? No one knows, but he sure did have a lot to say about fences. Remember when the Supreme Court made Alberta swallow the bitter pill called *Vriend*? Our premier said fences would be built around sacred ground so that morality would be protected (or words to that effect). Whatever his wording, the intent was clearly to appease the members of the Tory camp who were displeased by the province's failure to invoke the notwithstanding clause. And lest you think a dragon has been slain, remember that they're still considering it. Imagine! A 20th-century government actually considering denying people their rights. (Oops! I forgot—the same government tried the same thing last year against the disabled, too.)

What to do, what to do! One fool came up with the idea of asking those supposedly "normal" Albertans to write, call, fax, e-mail their opinions to their favourite MLAs before the whole gang gathers on March 18, ostensibly to hammer out the government policy on gay rights. That way, Albertans can have their say, reasonable and honest debate can be created and Klein can get more of a handle on this "moral compass" thing. (All I can say is, it's a good thing blacks in the United States didn't have to win a popularity vote before they were emancipated.)

Klein is a seasoned broadcaster, so he ought to know that any time you ask for an opinion, the naysayers almost always win, because they're the ones who tend to move to action. Talk radio callers represent only a tiny fraction of the listening audience, and negative types call in the most. So who does the premier expect to hear from in his little poll?

No matter what happens, it will be a turning point for our province. Will we be perceived as fair and progressive, or will we continue to fly the "redneck and proud of it" flag? Will there be a Supreme Court challenge, and will the government use the notwithstanding clause to do their dirty work?

Mr. Klein, have you built many fences in your life? Are you trying to keep us in or out?

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.



# Laxer issues Premier Klein a factual challenge

## Poverty Amidst Plenty peeves premier

By DALE LADOUCEUR

According to Parkland Institute director Gordon Laxer, "It's not hard to argue that the poor's needs are being ignored and that they have borne the brunt of Alberta's debt war." That was only one of many statements made during last week's Poverty Amidst Plenty forum at the Timms Centre for the Arts that infuriated premier Ralph Klein, who wrote a letter to U of A president Rod Fraser accusing the Parkland Institute of launching a "one-sided and ideologically biased attack on the generosity of Albertans." The premier also referred to the Institute as "factually challenged."

The unexpectedly controversial three-day poverty conference saw everyone from noted speakers and social activists to poor Albertans discussing options with economists and politicians on how to improve the welfare system. The forums were designed as pro-active problem-solving discussions rather than bitch sessions about the state of Alberta.

Laxer says he has noticed a disturbing pattern of intolerance on the part of the premier to democratic criticism of his behaviour. For example, when the Parkland Institute published Kevin Taft's book *Shredding the Public Interest*, Klein labeled Taft a communist because of his critical views on his government. With

regard to this latest attack, former U of A professor Don Massey says it is "frightening that Klein wouldn't recognize that universities have an obligation to promote social criticism, since it's vital to democracy."

The Alberta government was so sure of the popularity of welfare cuts that they announced them two months before the 1993 elections. Welfare payments were cut by 10 to

15 per cent, with the justification that "Albertans can no longer afford social services programs

that provide welfare recipients with a higher standard of living than those of working Albertans." In fact, before the cuts, single employables were receiving \$470 a month—63 per cent of Alberta's notoriously low minimum wage of \$5.00 an hour; now, after the cuts, they receive \$394 a month, or 50 per cent of the minimum wage.

Even more imaginative was the Alberta government's plan to ship off the poor to their neighbours in British Columbia, or simply cut them off the welfare rolls altogether and hope they disappeared. The welfare caseload fell from 96,000 to under 35,000 over a two-year period. "That's one way to eliminate poverty," dryly comments Laxer. "Just declare it to be over and turn a blind eye to the growing number of people using food banks or who are homeless."

During his lecture, Laxer quoted this passage from the 1942 throne speech: "We are determined to provide food, clothing and shelter to the people to the limits of our financial abilities and we will continue our

unrelenting fight to monitor the reforms and social securities with the determination to relieve unemployment and ban poverty from Alberta. No person should be allowed to lose his farm or home."

Much has happened since those days. Oil was discovered and Alberta became the richest province in Canada. But poverty continued in the midst of not just plenty, but opulence.

"Life without poverty in Alberta will require a revolution in our thinking and a new politics of democracy in the Aristotelian sense," explains Laxer. "What is the economy for? Whose economy is it? What would an economy look like if it were run as if people ran it? To ask these questions is to confront the dominant power of the oligarchy. Aristotle said, 'The difference between democracy and oligarchy is poverty and wealth. Where the poor [popular majority] rules, that is democracy.'"

### Upstairs, downstairs

Unfortunately, Laxer says, current market ideology only serves the interests of the few who live upstairs. "If you want to motivate the upstairs people to work better, you give them bonuses," he explains. "On the other hand, if you want lower-income workers to work harder, you don't pay them more—you scare them with threats of layoffs, high levels of unemployment and a tattered social safety net. Not only is this unjust, but it reveals a disturbing view of human nature."

Armine Yalnizyan, another speaker at the conference, feels the prob-

lem lies in the uneven distribution of wealth and the labour markets. Government social policies have been the cushion that has protected low-income people from falling into abject poverty; these have now been cut. The recent United Nations Economic and Social Council report on social and cultural rights vividly demonstrates the shameful fallout from these government actions.

One of many promising solutions may be the oil and gas royalties that Peter Lougheed tapped into when he was in power. "In the past four years," Laxer says, "Alberta ran surpluses that have essentially put us out of debt. The Klein government hasn't looked at oil and gas subsidies as an obvious source."

A report by the Parkland Institute's Bruce McNab which will be released next month reads, "Norway and Alaska are receiving much higher royalties at the same level of world oil prices. If the government of Alberta would match those royalties, they would... more than double the \$2.75 billion that are collected now. This would be enough to finance many social programs and incentives to almost eliminate poverty without increasing the debt or taxes. Instead, the Alberta government is lowering royalties from the oil sands by almost half a billion dollars."

### Howdy, Arabia

Asked whether McNab's recommendations are only a temporary solution that would eventually pit the poor against environmentalists, Laxer replies, "The oil sands, at the

present rate of production, are estimated to be good for another 1,500 years. There is more oil in the oil sands than there is in Saudi Arabia. So we can continue to use that for a very long time, even though it is very environmentally hazardous."

Laxer admits that the potential for conflict exists, but goes on to say, "One of the justifications for royalties is that we own this resource and we are renting it out to corporations. These are non-renewable resources that will eventually run out. We could put it in a fund for future generations for things like helping the environment or the poor. We can put more money into public services and not raise taxes with another source—oil and gas royalties. We wanted to bust out of that old debate between the savers and the spenders. Norway is setting the precedent by getting royalties at a much better rate than Alberta. Norway has the highest level of public service in the world with the lowest level of unemployment in Europe; and it has surpluses, not debt. They have done this with a population of 4.4 million, which is only 50% greater than Alberta's."

Laxer's words recall William Aberhart's statement from the Social Credit manifesto of 1935: "No one should be allowed to have an income greater than he himself or his loved ones could possibly enjoy at the deprivation of his fellow citizen. It is the duty of the state to organize an economic structure in such a way that no bona fide citizen should be allowed to suffer for the lack of the basic necessities in the midst of plenty."



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# Naming unborn baby eases complex grief of perinatal loss

Parents need closure, not guilt or reticence

By GAIL JOHNSON

Caecilia Ziebart remembers the day last December when, 18 weeks pregnant, she went for a routine ultrasound. Having made it through the risky first trimester, she was eager to find out whether her next child would be a boy or a girl. Looking at the black-and-white screen, though, Ziebart knew something was wrong. The baby didn't appear to be moving, nor could its heartbeat be detected. Ziebart's worst fears were realized when she learned the tiny baby inside her had died. A week later, on December 17, she spent 12 hours in labour and delivered a boy. Ziebart and her husband Craig named him Luke.

## health

ple had experienced the death of a baby during pregnancy. The anguish accompanying perinatal loss, which can occur anytime during pregnancy or shortly thereafter, is something they're all too familiar with. In the past decade, Caecilia has been pregnant eight times; six pregnancies ended early on with the death of a child. She gave birth to Meaghan, now five, and Bradley, now two, but lost Johannes, Richard, Francis, Josef, Andrew and Luke.

"With Luke, because we were past 13 weeks, we thought we were doing okay," Ziebart explains. "I just felt total disbelief. It's a huge loss, a huge void. There was mass confusion; there was so much shock. It was the last thing we expected."

"We have no idea what happened," she adds. "We got the autopsy results, and they were inconclusive. When he was delivered, he was so perfect. He was fully formed, he had fingernails,

blue eyes, a pink tongue. My first reaction was to pick him up, put him over my shoulder and start rubbing his back."

Perinatal social work counselor Althea Gibb-Carsley helps people cope with the emotional trauma of such a loss. When a baby dies as a newborn or during pregnancy, parents and family members often reel from a profound, complex sense of grief. Such an early death just doesn't make sense.

"There is a belief system that babies don't die, that pregnancy is all magical and nothing goes wrong," says Gibb-Carsley. "So when a baby is born and dies within a short time, it seems out of the natural order of things. It's very jarring. It's heartbreaking."

When something does go wrong during pregnancy, people usually want to know why so they can try to make sense of it. A



## Health

continues on page 10

# Mind, Body & Soul

## conferences

1999 Tuberculosis Conference, On Mar. 18 & 19, Grant MacEwan Community College will host Tuberculosis: Coming to a Community Near You. For more info, call 497-5188.

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## research

PANIC ATTACKS. Dr Coupland and Dr Zedkova at the University Hospital are looking for people with panic attacks to volunteer for medical research. Call 492-0617.

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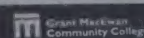
## volunteers

Gain valuable experience... and make a difference in someone's life! Dance Coordinator for monthly dances for adults with mental illness. Need a friendly, fun-loving person to work with established committee. Time commitment: 3-4 hours per month. For more info, or if interested, please contact Paddy at 414-6300.

## workshops

### Acupuncture Information Session

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at a free information session on  
March 18, 5-7 p.m., Room 7-325,  
City Centre Campus,  
Call 497-5168.



Sing yourself alive! Workshop for women of all musical abilities. March 20, 9:30-3:30. \$25. Contact the Learning Centre at 429-0875.

The Community Shamanic Drumming and Healing Circle 475-1 826, 951-2324. Every Friday at 7 pm, for those interested in learning Shamanic journeying.

Learn how grief affects your body, mind, spirit and emotions at a two-day workshop about bereavement on March 13 and 14 at Grant MacEwan Community College. For more information, call 497-5778.

### Nicotine Anonymous.

Trying to quit smoking?  
Thursdays, 7:30 p.m., St.  
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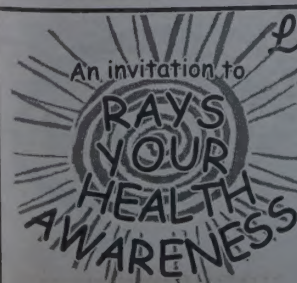
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Saturday, March 20 9am - 5 pm Free Admission







# Kokanee presents SNOW ZONE

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## CONDITIONS REPORT

This report is current as of Wednesday morning.

### RABBIT HILL

Excellent conditions continue on a base of 65 cm. Trace of fresh snow in past week.

### SUNRIDGE

Very good conditions on packed and groomed. Base of 60 cm with 2 cm new snow.

### SNOW VALLEY

Soft packed conditions with a base of 65 cm and a trace of new snow. Season ending! Open til Mar 14 and then Mar 19-20-21 weekend.

### MARMOT BASIN 488-5909

Excellent conditions on 53/53 runs. 130 cm settled snow pack at mid mountain and 468 total snowfall this season.

### SUNSHINE VILLAGE 496-7669

Excellent conditions on soft-packed powder and machine-groomed runs. New snow in last 10 days: 35 cm on a 2.5 meters snow base.

### LAKE LOUISE 800-258-7669

Excellent coverage and outstanding conditions on soft-packed and machine groomed snow with pockets of fresh powder. Snow depth up to 180 cm. Win free trip for two to Kokanee Meltdown Apr 3-4. Entry form appears in this week's issue.

### FORTRESS 800-258-7669

Traces of new snow in last 24 hrs; 3 cm in last 5 days. Base on frontside: 94 cm and 194 cm on the backside. All lifts and runs open.

### KIMBERLEY 800-258-7669

Excellent conditions on loose & packed powder, soft and hard-packed on machine groomed. 2 cm new snow in last 24 hours and 10 1/2 cm in past 7 days.

### FERNIE 800-258-7669

Excellent skiing and riding on packed, soft-packed and machine groomed runs. New snow in last 24 hrs: 8 cm. Base: 460 cm.

## Magnificent Marmot Basin is at its best

The Big Friendly welcomes young and old

By HART GOLBECK

Once again it was time for the annual family ski trip to Marmot Basin. Kelly at Skier's Sportshop set us up with some fabulous parabolic carving skis, which are a great deal when you rent for the week. (Demos and rentals are a great option if you only head out once or twice or if you want to test a future buy.)

Snow conditions at Marmot were reportedly excellent and we weren't disappointed. Marmot has been blessed with its best snow in years—perhaps ever, but no one seems to be able to remember that far back.

On Monday morning, we hit the slopes and once again we lucked out: our children's group lessons went private because no one else showed up for beginner and intermediate lessons that day. Gen Boucher from the ski school took Travis, our seven-year-old, under her wing for two days. At \$35 for full-day ski camp, it's the kind of bargain you normally can't find anywhere. By the first afternoon, they were blasting off the top of the Knob and whizzing in and out of the trees along Dromedary and Tranquillizer. Kids love trees and zooming under the branches, but instructors must cringe as the bark

continually brushes their jackets.

Our five-year-old, Alyssa, had her own schedule of lessons in the morning and on-hill daycare in the afternoon until 3, when we all went up the hill for a few runs. It was a relief when, on the second morning, Alyssa discovered with the help of the instructor that turning was actually a good thing. Until then, there were a lot of (as she remarked) "awesome" or "world class wipe-outs, huh."

### AREA

#### Darting down Tranquillizer

The kids kept busy, which freed up a lot of time for us to enjoy the hill—and enjoy it we did! The sun was out and except for the odd Kokanee break, the nearly empty slopes were all ours. Paradise Run and Punch Bowl were in unbelievable shape. Dromedary and Tranquillizer were tabletop flat and silky smooth. Boarders and skiers continually hiked up Marmot Peak or traveled from the Knob to Ridge Run and Chalet Slope. All had fresh knee-deep powder with hardly a mark on it. The bumps on Exhibition were defined but not too deep, which made for perfect mogul-mashing practice. Snow conditions were so great that I can't remember hitting an icy patch during two full days of skiing.

Accommodations at Jasper are a bargain this spring. Even the prestigious Jasper Park Lodge has affordable options. You can stay there for as little as \$169 a person, and that includes two nights and two lift tick-



Gen Boucher teaching the finer points of carving a turn at Marmot Basin.

ets. They have a great outdoor hot pool complemented by a full feature fitness centre including a steam room that is extremely hot! Children are welcome at the JPL, which includes peanut butter sandwiches on their restaurant menus. A shopping plaza with many small stores selling everything from fashions to souvenirs is on site as well. It's all on the shores of Lac Beauvert and Lake

Mildred, where a stroll under the stars can be as breathtaking as the top of Marmot Basin.

There are only four or five weeks of skiing and boarding left at Marmot and the conditions can't get any better than this year. See you on the slopes.

Marmot Basin: (780) 852-3816; Jasper Park Lodge: 1-800-465-7547

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## Fall Lines

By COLIN CATHREA and HART GOLBECK

### Levels need evening out

It sure would be nice if the Canadian Ski Association or the Canadian Ski Instructors Alliance standardized

the levels for junior ski clinics at all the hills in Canada. The Americans have one system, so it can't be that hard. We have experienced five different ski schools this year and no two use the same system. Snow Valley uses the S.T.E.P. system. Rabbit Hill has a daily verbal evaluation with the parents. Marmot Basin has four levels: red, green, blue and black. Lake Louise places skiers in Levels 1 through 7, while Sunshine Village uses a combination of words and colours like "intermediate blue." Because they are all different, you can't refer back to one or the other for an easy placement in an upcoming

session. They do all have one thing in common, though: the instructors are all friendly and well-trained, and they have a way of getting the best out of the kids while providing a positive ski experience.

### Call up, get a Job

It's not too late to catch MuchMusic's Snow Job '99 at Marmot Basin. Robbie Williams, Sugar Ray and the Matthew Good Band will be performing up on the hill this Saturday, March 12 at 7 p.m. The only outlets for tickets are Jasper's finer hotels. Here are some numbers if you're

interested: Charlton's Chateau Jasper: 1-800-661-9323; Jasper Park Lodge: 1-800-441-1414; Athabasca Hotel: 1-800-563-9859; Marmot Lodge: 1-800-661-6521.

### Pounding the slopes

British skiers have invaded our ski resorts this winter, and they just love it here. They get \$2.50 Canadian in exchange for one of their pounds. Not only are they getting a deal on the slopes, they're looking for stores

### Fall Lines

continues on page 9



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# Stop! Look! Skiing lessons!

By COLIN "ZEKE THE SKI FREAK" CATHREA

Every year or two, everybody should take a ski or snowboard lesson regardless of ability. As you improve, your technical approach to the sport will change with you. What you learned in your last lesson will be different from what you will learn in the next. Think about the amount of time and money you spend on skiing over all—the cost of a lesson is very small in comparison. Another consideration is that while equipment changes, so does the proper skiing technique. Here are a few tips on how to get the most out of a ski lesson.

Since a good portion of the lesson consists of standing and listening, dress warmly. Try layering, so that you can peel off a layer if you feel hot.

Beware of ski instructors with dubious accents.

Take your lesson early in your vacation, and early in the day. That way, you can practice what you've learned that day while it's still fresh in your mind. At the end of each session, take a break in the chalet and write down the lesson's important points. Remember the drills and pointers you should practice. Lessons can sometimes be a little overwhelming, so write it down!

Warm up and stretch beforehand. You never know what strange positions your instructor might get you into.

Make sure you have your equipment properly tuned; if you're a beginner, get good rental equipment.

If you've skied for any length of

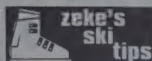
time, changing your technique will feel awkward at first. Remember, you've reinforced your bad habits at every turn. So it's very important to trust your instructor. Mentioning what you want to achieve right

when you sign up is always a good idea. Decide if you want a group, private or semi-

private lesson. Beginners can usually get as much benefit from a group lesson as a private one, and for less

money. Groups can be really fun, and meeting a great ski bun or bunny is always a possibility! Advanced skiers, however, usually benefit greatly from private lessons. It's also not always a great idea to take lessons with your significant other. Enough said.

Make sure you've had a good breakfast, are dressed comfortably, know what you want and remember: *have fun!* Now go take on that hill.



## Fall Lines

— continued from page 8

carrying blue jeans and CDs as well. In England, a CD costs about 16 pounds, which works out to a hefty \$40. Maybe ski shops should consider having a music library in a corner to help boost sales.

## It's all Zeke to me

The terms invented by ski manufacturers to describe their products

continue to amaze us. Here's their description for just a few of them:

K2 Merlin VI GS racing ski—fir and spruce core, Titanal layers, tri-axial braiding, carbon-reinforced 3-pack tuned turbo piezo dampening and Swix Electra 4000-G base.

Volkl P30 RC racing ski, GS carving ski—wood core torsion box, direct sensor, PC, CCS.

Dynastar 4x4 Outland freeriding ski—14mm power stacks lifter, power ribs, wood/acrylic core and dyncema.

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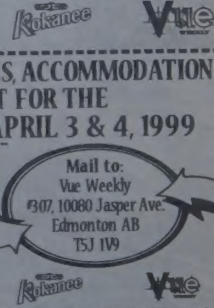


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by RICHARD BURNETT

## Viva la diva

What better way to mark International Women's Day than to celebrate the divas who've embraced us? And when I write "diva," I mean intelligence, compassion and warmth coupled with personal style and gossip-worthiness all wrapped up in that great intangible: Divaness.

Our divas are, quite simply, over-the-top fabulousness incarnate. They're fierce. Everything about them is bigger than life. Think of Patti LaBelle, her body squeezed into gold lamé and her hair up to there, kicking off her high heels as she belts out a gospel number in church. "When you've been blessed," Patti wails,

the choir rising up behind her, "pass it on!"

There's Tina Turner, resuscitating three-decades-old dance steps night after night in her trademark stiletto heels. And then there is the new porcelain look Cher, whose worldwide number-one hit "Believe" is now Britain's best-selling single by a woman ever.

It's no surprise that fag-hag Cher's Old Hollywood-style glamour clashes with her daughter Chastity's decidedly dyke wardrobe. "[My clothes aren't] a big deal at all anymore," Chastity told Sydney's *Sunday Telegraph* last month, "because with the stuff she wears, it's really easy to get back at her!"

There's Vivienne Westwood, the bottle-blond fashion guru who dressed the Sex Pistols and wowed eight million BBC television viewers back in '89 when she appeared on *The Dame Edna Show* wearing flesh-tone tights and a glimmering green fig leaf. Not to mention La Westwood's grand entrance to receive the Order of the British Empire from Queen Elizabeth in '92, when she

obligingly twirled for photographers with nothing beneath her whirling skirts!

There's Babs, Madonna, Martha Wash, even Debbie Harry, fronting the reunited Blondie, who looks like she's had a pretty good time since the Studio 54-era Blondie broke up 17 years ago.

There's the old-school Aretha Franklin, deliberately spitting animal-rights activists by singing at Bill Clinton's inauguration draped in furs, and an even older Joan Collins, whose "accidental" topless sunbathing sightings in St. Tropez rate a 10 on the cheap-diva Richter scale.

And back in La-La Land, you never know what you're going to get from her bi-ness Grace Jones, Lea DeLaria (no glamazon, I know, but the most exciting comic since Richard Pryor) or Liza Minnelli who, let's face it, can't hit the high notes like she used to (though the busboys, waiters and I were up on our feet screaming for more after La Minnelli warbled through an exclusive three-night run at the Montreal Casino back in '97).

Now ready for their close-ups

are the tempestuous hip-hop glam of new soul stars Mary J. Blige and Faith Evans. "I never knew there was a love like this before," Evans sings in "Love Like This," already my pick for song of the year.

Queers—especially fags—pledge eternal loyalty to our divas because they love us back unconditionally. Before Bette Midler sold her soul to Hollywood, for instance, the Divine Miss M could do no wrong. Besides launching her career as a bawdy chanteuse at NYC's Continental Baths, La Midler performed at the first Gay Pride march ever, in New York City in 1970, held to commemorate the first anniversary of the Stonewall Riots.

We all get older and more wrinkled, though—and so do the divas among us. "Parts of [my role as an early gay-liberation icon] I'm very proud of," Midler told Reuters a couple of years ago. "And parts of it I'm deeply mortified by. The idea that what came out of it turned out to be so grim. It really is one of the saddest parts of my life. That so many people got sick and died... It's just one of the most awful things I

have to live with."

Today Midler decries the '70s excess of drugs and sex she once encouraged. "Nobody said, 'Hey, wait a second, hold on here! Hold it! Hold it! Hold it!'" Midler expounded. "I haven't got anybody left. I haven't got a single soul left from those days. All gone. I'll tell you something, if I could take it back, I would. If I could change it, if I could go back and reverse everything, I would. It wasn't worth it."

Our divas, like the Divine Miss M, have traditionally embodied our deepest joys and sorrows. We need them because they're adopted us queers orphaned in ghettoes from coast to coast. Our divas embrace our humour and our camp—where we take the frivolous seriously and the serious frivolously—to cope with the daily grind we know would look fabulous with just another dab of powder and touch of lipstick.

After all, as Scarlett O'Hara says in *Gone with the Wind*, tomorrow is another day. And our Rhett Butler (or Lea DeLaria, as it were) will be there too, waiting to sweep us off our ruby-slipped feet. **Q**

## Health

—continued from page 7

death could be the result of an ectopic pregnancy (when the fetus begins to form elsewhere than in the uterus), a genetic defect, sudden infant death syndrome or unexpected illness or complications. Some parents are faced with the difficult decision of whether to terminate a pregnancy because an abnormality is detected through amniocentesis (sampling of fluid from the amnion, or caul) or an ultrasound.

About three babies in 100 are born with a significant birth defect or genetic problem; only a portion can be diagnosed prenatally, and in most cases, the defect has nothing whatsoever to do with the parents—neither could they have done anything to cause it, nor could they have done anything to prevent it.

Historically, says Gibb-Carsley, pregnancy loss has been a taboo subject. Babies would be whisked off to the morgue before their mothers could see them; often they were not even told the baby's gender. In the past two decades, however, perinatal loss has become more openly discussed.

## Nobody's fault

Healthcare workers, learning from parents' wide range of emotions—from denial, shock and depression to anger, despair and guilt—have tried to establish how best to counsel people who have lost a child so early. A common emotion for mothers is guilt. They may feel that the baby died because of something they did wrong or because they're bad mothers. As Ziebart explains, "One feeling I felt very strongly was, 'I'm not a woman.' I kept thinking, 'Millions of other women are having children, and I can't.'"

Many parents also feel as if they're going crazy, says Gibb-Carsley. "Mothers may still feel a baby moving inside even though their baby has died," she explains. "In their minds, they're thinking this must be wrong, this cannot be."

She goes on to say that it's important for parents and families to be aware of what they've lost—in other words, to find out as

much about the baby as possible. Knowing details such as the baby's weight and length, for instance, can help in the grieving process. "We encourage naming the baby," says Gibb-Carsley. "Some parents—but not all—find it helpful to see and hold the baby. To see the baby's lovely toes or eyelashes and to be able to claim the baby as their own may seem difficult, but the reality is that it's very natural for people to say hello before they can say goodbye."

Many families want mementos of their child—maybe a blanket, a photo, a plaster mould made of their baby's feet or footprints pressed on a card in ink. "Families don't want to go away empty-handed," Gibb-Carsley says. "We've learned that people feel better with some evidence, some way of knowing the baby was real and the baby was cared for."

## Knowledge helps heal

In retrospect, the Ziebart consider seeing and holding Luke to be the best thing they could have done. "I needed to do it for closure," Caecilia explains. "I thought, 'Here he is in one piece. He's whole. He's beautiful. He's our son. He's part of our life.' When he was born, I needed to know everything—his height, his weight, his time of birth. The nurses dressed him with a hat and gown and wrapped him in a nice blanket. It gave Luke the respect he deserved."

Anniversaries can trigger renewed grief, and although it may become easier to deal with over time, the loss of a baby is something people never really recover from. Gibb-Carsley recommends having someone to talk to, whether it's a close friend, a relative, a bereavement counselor or someone from a support group. It may be difficult to face other people, since many simply won't know what to say. She adds that it's not just the mom and dad who feel a sense of loss; the baby's siblings, grandparents, and other relatives and friends may also be feeling shocked and saddened.

"It was Dr. Seuss who said, 'A person is a person, no matter how small,'" relates Gibb-Carsley. "Each of these little people has a reason for being in the world, even if it's for a very short time." **Q**



# SPORTS notes

By DAVID DICENZO

## Let the Madness begin

We the editorial staff at *Vue Weekly* often have to deal with the inevitable tribulations that are part and parcel of being a weekly publication: events happen, and sometimes we're left out in the cold. Press day is either too early or too late. So man, is it nice to have perfect timing when previewing the NCAA tournament, one of the most glorious events in all of sports.

At one time, I was an absolute college hoops junkie—I knew the favourites, the Cinderellas and all the stars. But therein lies the problem of college basketball in the late '90s—the stars just aren't there anymore

because everyone looks to jet to the greener (and I do mean green-er) pastures of the NBA. Hell, some guys don't just leave college early—they don't even go, period.

But the tournament is still arguably the most exciting sporting event on the planet. Take a trip down to a Final Four game (I plan to, some day) and see what scalps go for—then you'll know what I mean.

Favourites: the Duke Blue Devils seeded number one in the East bracket, are far and away the best team in the country. Look for a 50-point blowout against a hapless Florida A&M squad in the first round. The Connecticut Huskies, number one in the West, are a notch below the Blue Devils, yet are capable of playing at Duke's level if pressed. The Maryland Terrapins also have serious Final Four potential.

Overrated: The defending champion Kentucky Wildcats, number three in the South, might make an early exit—hopefully you don't have them going past the third round in your pool.

Cinderella: Look for the University of Detroit (seeded 12th) to beat

the UCLA Bruins (seeded 5th) in the first round of the South bracket. UCLA is coming off a thrashing at the hands of the Arizona Wildcats and things ain't looking good.

The Final Four Duke (East) will play Utah (Midwest) in one semi while Connecticut (West) will face Maryland (South) in the other. As much as I hate to say it, Duke will beat Maryland on Championship Monday, and the Blue Devils Trajan Langdon will be Final Four MVP (Oh the endorsement potential for him in the NBA—a Trojan Longdong advertising campaign immediately springs to mind).

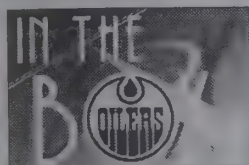
It'll be his "One shining moment"—I get choked up every time I hear that cheesy song at the end of the final.

## Where have you gone, Joe DiMaggio?

The death of the Yankee Clipper last week was one of the saddest occurrences in the history of baseball.

## Sports Notes

continues on page 13



By STEVEN SANDOR  
and JOHN TURNER

This week, *Vue* press-box fixtures John and Steve congratulate Art Williams on selling the Tampa Bay Lightning. Obviously, this is a man who could sell air conditioners to Eskimos...

## Topic: Go for fifth

Steve: Now that the Edmonton's ship has been righted somewhat thanks to a strong start to their road trip (only one loss this week), the time has come for them to set their sights on fifth place in the West. The Oil are only a couple of points behind the Blues, and St. Louis is so desperate for goaltending, they've called up super-sieve Jim Carey, who plays hockey at about the same level as

his Hollywood namesake. Anaheim has been hot of late, but they're a one-line club—if Messrs. Selanne and Kariya get cold, the Ducks sink like lead. Why is it so important to get fifth spot? Because that would mean a date with Phoenix, who are currently in an even worse funk than the Tampa Bay Lightning. The Coyotes have fallen apart; their goaltending has been awful. Their defence has been softer than two-ply toilet paper, and the forwards are playing like the stuff you find on toilet paper. I'd like to write about my two favourite players, Jeremy Roenick and Keith Tkachuk, but my compatriot, who runs the local chapter of the Coyote Fan Club, can do a much better job on the topic than I.

John: How anyone could even jokingly call Roenick a star player, better than the Great One, is beyond comprehension. Is this guy supposed to be a leader or what? We're talking about someone who got into a fight with a teammate at practice on two separate occasions. Now there's someone you'd want to look to for leadership. Tkachuk isn't much better, but when you put the two of them together, you're only asking for trouble. The

rumour is that players are blaming each other for their team's slide and nobody wants to take responsibility for the way they're playing. Until you admit you're part of the problem, there's no way to fix it. Steve: Roenick's and Tkachuk's inability to lead has worsened the crisis in Arizona. Phoenix has lost nine out of their last ten, and these weren't close games. They lost 7-2 to Detroit, got shut out by the Rangers, gave up five goals in a period to the Bure-less Panthers and actually lost to Tampa Bay. And remember, the Coyotes/Jets franchise has only ever beaten one team in the playoffs: Calgary. When it comes to crunch time, the Coyotes will have less bite than a poolie on Prozac.

John: I think you can count on an early exit from the playoffs for Phoenix—they won't be playing Calgary unless the Flames climb to fifth place (not bloody likely) or the Coyotes climb to first (ditto). So that means Phoenix will face Edmonton, St. Louis, Anaheim or San Jose. What does that mean to you, Mr. Roenick? See ya on the links.

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4). What "has a hold on them" according to a track on Great Big Sea's second album, Up?

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# Viva Las Vegas was both cool and hot, hot, hot



By FRANCIS TÉTRAULT

**P**lenty of rave wear was found in the sweltering heat at Viva Las Vegas last Saturday night at the Polish Hall—and let's not forget some of the show-girl getups to go along with the Vegas theme. Even the King himself, Elvis, came out in style to sing a few songs in the Mirage Room. Sure the garb was

interesting throughout, but what was perhaps even more interesting were the bodies *lacking* garb, trying not to overheat on the dance floor. The New York, New York Room seemed to be the coolest place—for both temperature and threads.

Some of the duds making the biggest noise: the big furry white pants seen in the Stardust Room; a sleek red outfit com-

plete with devil horn points; and the bright green wide pants with matching top found on one dancer who was in the Mirage Room most of the night.

Accessories were also all the rage, including hellacious hair clips, sizzling sparkles, beaming bangles and even the odd soother. But the most eagerly sought after accessory of all? An ice cold bottle of water.

(Photos: Francis Tétrault)

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# Kick out the SnoJams

Fifth instalment of national tour blows into Edmonton

By STEVEN SANDOR

It has become one of Edmonton's most successful annual musical events: the SnoJam Tour. For the fifth straight year, an all-out punk and ska festival will usher out the winter season.

This year's SnoJam lineup may be the most eclectic ever—the headliner is Chicago-based 88 Fingers Louie, a band that's sold over 100,000 records despite never having inked a major-label deal. Vancouver's Gob are touring in support of their second release, *How Far Shallow Takes You*. Sweden's Satanic Surfers bring their style of Scandinavian skate-punk to the show. (The Surfers were once on the now-defunct Cargo and have been linked to the infamous Epitaph label, but there's been no concrete word on a deal as of yet.) Edmonton's Choke—now signed to Winnipeg's Smallman Records—will play tunes off their latest disc, *Needless to Say*. Montreal's masters of melodic ska the Planet Smashers will be playing material from their soon-to-be released CD *Life of the Party* and Calgary's Chixdiggit!, whose metal-lampoon act always packs them in, rounds out the bill.

Chixdiggit! (singer/guitarist K.J. Jansen, bass player Mike Eggermont, guitarist Mark O'Flaherty and drummer Dave Alcock) are still touring on the strength of their second CD, *Born on the First of July*, but some of their side projects are worth mentioning.

First is the release of the band's split EP with the Groovie Ghoulies, *Chronicle for the Troops* features cover versions by each band of their favourite Boomtown Rats songs.

## Video thrilled the radio star

I've never met a band as much into snowboarding as Chixdiggit!, so it's only fitting they're playing SnoJam. But what's got Jansen stoked is the release of *ESPN Games X-Game Pro Boarder*, a new video game for PC and PlayStation. Chixdiggit! is featured on the game's soundtrack, along with NOFX and the Foo Fighters.

"This game company in Vancouver called Radical Entertainment just called us and asked us if we wanted to be on it," says Jansen. "They decided to take 'Getting Air' from the last record, because they felt it was a song that captured the spirit of snowboarding. We're on the game, and we didn't have to do any extra work to get there."

While Jansen is happy the band's music is being used for commercial purposes, he doesn't expect Chixdiggit! to rake in the same cash windfall as Blur did when "Song #2" was featured on everything from NHL promos to Electronic Arts games to Labat's commercials. "I don't know if, when those guys wrote that bit, they knew they'd hit the jackpot or not," says Jansen. "Not that I wouldn't mind that happening to us. With all that money, we could buy a new van."

After SnoJam, the band has a tour of Australia planned—then, this winter, the band plans to begin recording their much-anticipated third release. "We're supposed to go to Australia, but I won't believe it 'til I get there," says Jansen. "We've had three or four tours planned to go down there, but they've always fallen through."

## Stomping power

While Chixdiggit! will supply the rawk, the Planet Smashers will bring the stomp to SnoJam.

The band (tenor saxman Leon Kingstone, trombonist Kurt Ruschieski, singer/guitarist Matt Collyer, bassist Dave Cooper and drummer Tim Doyle) has jumped to the head of the Canadian ska pack with

onship, defeating the UBC Thunderbirds in four games last Sunday. In a year in which the team lost five starters, no one expected another trophy—but the women delivered: especially finals MVP Jenny Cartmell. There's a pro career waiting for her somewhere.

The Golden Bears hockey team advanced to the Canada West final (set for this weekend) against the University of Saskatchewan after throttling the Calgary Dinosaurs 6-3 and 7-3 in last week's semifinal. Man, was it ugly—and by the way, that U of C team o' goons makes the Hanson Brothers look like Lady Byng recipients.

U of A's men's hoops team advanced to the CIAUs in Halifax by beating the nation's top-ranked Victoria Vikes 56-51 last Sunday. The Bears are now number one in the country after claiming the Canada West title.

The Pandas basketball team didn't fare as well, losing to Victoria 70-64—but by virtue of being ranked number two in the country, they received a wild-card berth for the CIAUs this weekend in Thunder Bay.

Oh, to be a U of A athlete. By the way, team groupies are being auditioned at the Butterdome all week.

the release of *Attack of the Planet Smashers* on Stomp Records, a label co-owned by Collyer. While ex-King Apparatus groovemaster Chris Murray has produced both that record and their new CD (due out on April 27), Collyer promises that they will not have that much in common with each other.

"We really went back to the old-school formula on this one," says Collyer. "We really went back to the basics. Our last album may have been lacking an element of fun—so we brought that back."

While the Planet Smashers have played festival-like gigs before, they've never played with any of the other bands featured on the SnoJam bill. Collyer feels that adds a level of anticipation to the tour. "That's what's great about a tour like this—it's a great way to meet and watch other bands," says Collyer. "I wouldn't call it networking because that's a term that makes it sound like we have a plan to meet all these bands. But it's a chance to show them what you can do onstage, which gives you the kind of promotion the record label can't do for you."

The Planet Smashers have added a trampoline to their high-energy live show, but don't expect to see it at SnoJam—Collyer twisted his ankle while using it and the band decided they need more practice before reinstating it in the show.

## Slightly Foxed

But what Collyer is jumping about is Fox Family TV's selection of the Planet Smashers to provide the



Peter Ellender

new theme for *Misguided Angel*. The show is shot in the band's home base of Montreal and the daughter of the show's producer (a fan of the band) egged her dad to give the Planet Smashers a chance. What's next—doing the theme for *America's Scariest Car Chases* while *Animals Attack People Doing Really Dumb Things* Caught on Tape?

"Yeah, I guess we're set for *Cops* now," Collyer laughs. "Bad boys, bad boys, whatcha gonna do..."

While the Planet Smashers call Montreal home, all of the band

members hail from different parts of the country. Kingstone's from Toronto, Ruschieski's from Regina and Cooper's from Bathurst, N.B.

"What's great is how much it saves us in hotels," Collyer says.

Wherever we go, one of us has a relative who can put us up. We stayed with Kurt's family last time we were in Regina. It's part of the character of the band. We all bring something different into the band relationship. I think when you have five different people from five different parts of the country, it really adds character."

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## Sports Notes

continued from page 11

won't go on about the man's game because other than astounding old footage, I obviously never saw DiMaggio play. What I can say is that I saw Joltin' Joe as a mythical hero, someone with unbelievable ability and the decorum to go along with it. Ask any old-time ballplayer and many will say he was the greatest—ever. Joe DiMaggio transcended baseball and actually became an American icon, a role model to aspire to as the country spiraled downwards. Even at 84 with death looming, DiMaggio battled bravely to stay alive a little longer—no doubt still hoping to toss out the first pitch on the hallowed grounds of Yankee Stadium on opening day.

It was entirely unintentional, but I wore my Yankees ball cap the day he passed away. It was the first time I'd put it on in months.

## Lions and Pandas and Golden Bears, oh my!

The University of Alberta's athletic teams had themselves a pretty darn memorable week. It started off with the Pandas volleyball team claiming their fifth straight (yup, count 'em, five) CIAU champi-



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## Eve 6: X-Files 1, Gen-X 0

By T.C. SHAW

If you're over 30 years of age and your band hasn't made it yet, you might want to just skip this article. After all, this is a story about Eve 6, a trio of Los Angeles musicians who aren't even out of their teens—and, moreover, who were signed by RCA while they were—gulp!—still in high school.

As if all this weren't surprising enough, Eve 6 seem to be taking their remarkably quick ascension on the ladder of success in stride. While other musicians up to twice their age can still have all sorts of problems keeping their feet on the ground and their heads on their shoulders, Eve 6 seem to be uncommonly grounded—that is, if drummer Tony Fagenson's attitude is any indication.

Fagenson spoke from a friend's place in the band's native Los Angeles, where he was taking time out from a round of the Playstation shoot-'em-up "Twisted Metal II" ("Practising for the drive home?" I quip... I slay me.). His observations on the band's progress are tempered with a pragmatic perspective on both the vagaries and realities of the industry—a particularly impressive feat, given the fact that illusion is the chief export in La-Land.

Not that the band have seen much of their home turf lately, anyway. Eve 6 have been on the road for months, promoting their

self-titled debut disc. According to Fagenson, the event of the band's signing was, "a weird sort of fluke, really. We didn't really shop our demo like other bands do; a label rep just happened to hear through a friend of ours some acoustic tracks we cut, and it all kinda took off from there."

To say that Eve 6's career "kinda took off" is like saying the same thing about a hit show like *The X-Files*—from whose famous exsanguination episode the band took their name.

**"Mom, where the f@##'s breakfast?"**

Since all three band members (with vocalist/bassist Max Collins and guitarist Jon Siebels) still live at home, Eve 6 keep their operating costs relatively low. They displayed even more common sense by taking only a modest advance from RCA rather than end up as virtual sharecroppers like some other groups who end up owing money to their record label for years.

The band's high-energy music, tempered with a genuine flair for melody, would seemingly make them a natural to sign with a high-profile Orange County independent label, but, as Fagenson put it, "we actually were, for a while, but the truth of it is that 99 per cent of those labels are shit anyway, and run badly."

Fagenson's surprisingly down-

to-earth attitude is all the more refreshing when you realize that, as luck would have it, Eve 6 didn't really start to take off until he signed on. They basically turned their backs on the local L.A. music scene, one that Fagenson describes as "very closed. Everyone likes their own particular kind of music and everything else just sucks. It's the same thing in New York City—[at gigs] people just stand there with their arms folded, trying to look cool."

"It's actually much better to get out of L.A.," continues Fagenson, "because a lot of places in the Midwest are just starved for bands, so it's always much more of an event."

Along with the chilly atmosphere of a lot of big-city clubs, you have to add the notorious "pay-to-play" policy which many L.A. clubs have adopted, whereby bands are forced to distribute hundreds of "free tickets" to be collected at the door. To get around the problem, Eve 6 booked themselves into regular coffee houses which instead, Fagenson says, resulted in the band getting kicked out of many shops.

Being such a young band, Eve 6 might be excused for partying too hard on the road, but Fagenson says that's never been a problem.

"We're very goal-oriented," he explains. "We want people to get into the band, not just the one tune that's on the radio. We think we have enough to offer that we'll be around for a while."

*Photograph Smile*

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# MUSIC

## MUSIC notes

By GARY MCGOWAN

### Which one's Troi?



**Quickis Evictus • Boiler • Mar. 11** Think of Quickis Evictus as an Edmonton musical version of *Star Trek: The Next Generation*. The three members of the group are all the offspring of noted singers and players-about-town, and all three are anxious to follow their parents into musical careers. "[Noted Edmonton guitarist] Percy Marshall is my Dad," says lead singer/guitarist Julie Marshall. "Our bass player Adam Kidd is the son of [producer] Jamie Kidd and [singer/choir director] Paula Robertson, and Elsie Osbourne [of Red's Rebels] is the mother of our drummer Evan Frost."

With these genealogical matters out of the way, Marshall begins talking about the happy coincidence that brought Quickis Evictus together a scant three weeks ago. "My parents used to babysit Adam when he was four," laughs Marshall. "Then they moved away and I didn't see him for 14 years." Last month, the senior Kidd ran into the senior Marshall and mentioned that his boy was working in a duo with Elsie Osbourne's boy. Oh, and they were looking for a singer.

"When I heard that," Marshall says, "I thought to myself, 'I'm coming in.' And in she came—in time for Quickis Evictus to rehearse for and win the Blues on Whyte Sunday night Battle of the Bands on March 7. The group is going to try its luck again in the band-battle sweepstakes when they face off against Knee Deep in Grass this Thursday.

How does Quickis Evictus feel on the cusp of their second gig? "We're pretty excited," enthuses Marshall, "since we have a good musical fit"—Marshall cites blues masters like B.B. King as her prime influence, while the rhythm section is into nouveau funk acts like Primus—"and we're really ambitious." The combination of the band's drive and their gene pool should mean the next generation will indeed make a play for the stars.

### Bellamy is full of gas



**Clayton Bellamy • Rattlesnakes Saloon • Mar. 11-13** *Running on Empty* is the title Clayton Bellamy has bestowed on his newly released indie CD. It's actually a bit of a misnomer—since the disc came out three weeks ago, Bellamy's career has been speeding ahead on a full tank of gas.

The title track (which bears no resemblance to the Jackson Browne song other than its name) is already number 63 on Canadian national music industry trade publication *The Record's* country radio chart, says

Bellamy, "and it looks like it's going to move higher." He's matched that radio success with several well-attended CD release parties and he's in the midst of a western Canadian promo swing that's taken him as far as Winnipeg to spread the word about *Running on Empty*.

While playing a Calgary show on the tour, Bellamy was spotted by country star Julian Austin, who promptly asked him to be his support act on April 3 when Austin plays Cody Snyder's Bull Bustin' rodeo event at Skyreach Centre.

In the midst of all this activity, Bellamy has also managed to slip down to Nashville to follow up a lead from fellow Bonnyville Mike Plume. "I went to Nashville to promote the CD to labels and such," says Bellamy. "Hitchcock Management who are working with Plume, liked it and agreed to shop it for me."

### Superego's modesty



**Superego • The Rev • Mar. 12** Nobody's heard of Superego, and that's okay with lead singer Ross Crockett. "We're only just getting things underway again," he says. In their previous incarnation as Dog Day, the band were regulars at the west end pub Rosario's, and even maintained a world headquarters/rehearsal space in its back room. Then a cultural opportunity presented itself to the band's bass player, and Dog Day, well, had its day. "Our bassist was chosen to go to Japan as part of this university cultural immersion program for six months," says Crockett. "Once he came back, we decided it was time for a fresh start."

The group rethink led to a new name and a rock sound that's difficult to label. "We're often pigeonholed as heavy metal," grouses Crockett, "but that's an annoying cop-out, to be honest. We have varied influences, but our sound falls somewhere on an axis between the Watchmen and Soundgarden."

However you define it, their sound has yet to be recorded. "We want to expose ourselves first," says Crockett—hence their upcoming gig with Kung Fu Grip and Slow Fresh Oil. "We want to give people a reason to buy a CD before we record one."

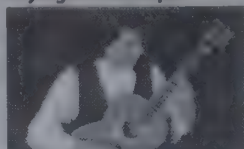
### Swarm drones on

**Swarm • Boiler • Mar. 12-13** Don't get Kevin Melendez-Duke wrong. Songwriting, he says, is his "major thing." It's just that at the moment he finds himself fronting a new cover band called Swarm. "We formed about four months ago," says Melendez-Duke, whose band features himself on lead guitar and Tom Carr on lead vocals. The pair were formerly in a group called Screaming Hornets. The idea with Swarm, says Melendez-Duke, was to create a band that "wanted to get out and play and eventually record." Right now, the group is working a set list that's heavy on current rock like Collective Soul and Rob Zombie. "But," he adds, "we try to slip a couple of originals into each set."

Given the tender age of the Swarm project, actually recording a CD is still a distant dream. However, "I for one, look forward to seeing how Melendez-Duke's fascination

with all things bee-related (Screaming Hornets, Swarm) might manifest itself in a debut CD title. Sweet honey in the rock, anyone?

### Crying in the Czapla



**Jeari Czapla • Rose & Crown • Mar. 12** Guitar aficionados have been impressed for several years now by the range and technique of that guy with the hard-to-pronounce name in the Uptown Shuffle Band. On Friday, Jeari Czapla will stage a solo show that will display even more facets of his hefty talent.

The Winnipeg-born-and-raised guitarist has spent the last couple of years in Edmonton as a student in the Grant MacEwan Community College music program. Ironically Czapla's travels between here and the "Peg mirror the Winnipeg-Edmonton wanderings of his musical hero, Lenny Breau. Czapla, in fact, was once one of Breau's pupils at the Lenny Breau School of Music in Winnipeg. Like Breau, he creates some amazing soundscapes by using all his fingers simultaneously on the guitar frets.

As Czapla approaches the end of his BFA degree at Grant MacEwan, he's planning on becoming a more visible member of the city's music community. Czapla will appear at a host of local java joints and restaurants on his way to the December release of a solo CD bearing the working title *One Small Step*. After all, once upon a time, no one was quite sure how to pronounce "Breau," either.

If you've seen one, you've seen the mall



**Robert Michaels • Various locations • Mar. 12-13** Shopping mall appearances have been part of the route to stardom for generations of teen acts. Debbie Gibson rode those 20-minute centre-court shows to stardom in the 1980s; Sky's recent local debut in front of several thousand screaming teens in West Edmonton Mall only confirmed the wisdom of going where the buyers are. But will the same strategy work for a flamenco-jazz guitar player?

The folks at Robert Michaels's record company, Warner Music, hope so. They've put Michaels and his band on a cross-Canada tour that will see the Juno nominee play shows at 40 malls in 21 Canadian cities in six weeks. The Toronto instrumentalist is pushing his new CD *Utopia*, and the label is betting that behind most teenage mallrats lies a harried parent in need of a calming latte before driving their offspring and their friends home to the 'burbs. Expose them to Robert Michaels while they're waiting for the milk to foam and bingo—you've made a fan and sold a CD. The theory will be put to the test this weekend as Michaels appears March 12 at HMV Edmonton Centre (11:30 a.m.) and A&B Downtown (4 p.m.); March 13 finds him at A&B Southside at 2 p.m. and at Chapter's Whyte Avenue at 6 p.m.

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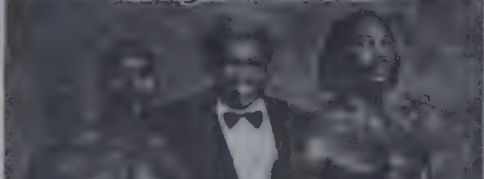
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**Fuel's errand**

Rock stars in the making saved by Bell's small-town principles

By DAVID DICENZO

There's usually a point in a band's existence when something tells them their work has paid off. It's only then that you come to the conclusion that, yes indeed—you're a rock star.

For some, it's subtle—you might have this spiritual revelation that your music has had an effect on people, and for that you feel accomplished. Or you might point towards other things like your single getting airplay or the contract confirming your first tour.

Or, like Fuel, it can hit you like a ton of bricks.

Carl Bell, guitarist/vocalist for the hard rockin' Pennsylvania-based band (which also includes lead vocalist/guitarist Brett Scallions, bassist Jeff Abercrombie and drummer Kevin Miller), recalls the day he realized his group had, as they say, made it: "Our coolest experience was opening for Aerosmith," Bell remembers. "I saw Brett and Jeff back stage, and as I looked past them, I saw Steven Tyler and Joe Perry—and I thought, 'Wow, this is too much!'"

"You always try to grab hold of something tangible; it's still hard to define it. But that was about as tangible as it could get for me."

Luckily, the boys from Fuel handled the situation with a little more dignity than, say, Wayne Campbell and Garth Algar, who of course would have predictably, self-deprecatingly, narcissistically ranted, "We're not worthy!"

Because, if you want to know the truth: Fuel are worthy. Even early into their spotlight sojourn, it's clear they're an act with a commanding presence: these four guys bring an intensity and aura to concert rock not seen since the days of—well, Aerosmith.

But where the music is hard, the individuals are soft. Gigs with Aerosmith have a tendency to cloud the minds of young bands on the move, but Bell and the boys learned their superior work ethic long ago. A bit of success doesn't mean you sit on your ass and reap the rewards—it means you work that much harder to stay there.

### Making a Fuel of themselves

Bell and Abercrombie hail from a tiny town in west Tennessee. No big labels or schmooze-fests there;

busting your butt is what it's all about. And the lessons taught in that environment are invaluable (viz. modesty), especially in a business as humbling as music.

"We come from old beginnings, where it's all about hard work," says Bell. "It makes things special. I grew up with Jeff in a town where 'musician' as an occupation just didn't exist. What's happened is unimaginable—and real-

ly cool."

That's why you wouldn't find it surprising if you somehow wormed your way into a Fuel sound check and caught the individuals gazing around an empty arena, the pure disbelief of where they find themselves virtually carved into their faces.

For as much as they love to rock—and they do love to rock—Fuel remain as grounded as humanly possible. Bell knows it wasn't always about labels courting them and major deals being thrust into their laps. There was a time, he says, that playing a gig meant hopping into the rusty old Honda Civic to duck out of state.

### Fuel hardy

After having hooked up with Scallions, Bell and Abercrombie recorded an eight-song demo that sold nearly 5,000 copies in stores and at shows. The surprising success of the cassette prompted the band to move to a more viable location: although Harrisburg, Pennsylvania doesn't sound like Rock 'n' Roll City, USA, its central locale did the trick for the early edition of the band.

Throughout that period, Fuel's aggressive sound was developing and word of mouth began to spread.

"The intensity comes from the music," says Bell. "The music is intense and the live show feeds from that. All of us have been musicians for a long time, and I think we know how to work a crowd."

"It comes from a love of what I listened to [growing up]," he explains. "Like Queen and a variety of bands from the '70s. It's the template for what we do."

With the band's résumé taking shape, they put out a self-produced (and -financed) EP titled *Porcelain*. Shortly after that, Fuel signed a deal with American label 550 Music. Miller then jumped on

board and got thrown head first into the mix when the band had to play a big-time showcase in New Jack City—a musical baptism by fire.

"One of the most amazing times for me was when we were getting romanced by record companies," recalls Bell. "We were doing these showcases and it went from having nothing to having record companies calling your house. You think 'Holy cow, this is gonna happen.' It was really amazing, but I still thought, 'They're talking to me?'"

They sure are, Carl.

### Midas touch brings Fuel's gold

Fuel has had the Midas touch in their relatively brief existence—*Sunburn*, their debut CD for Sony Music (the disc was actually recorded with a session drummer prior to Miller joining the band) has already gone gold. "Shimmer," the disc's first single, flooded rock stations all across the States—in true rock-anthem form.

In retrospect, that work ethic that Bell had picked up in Tennessee was extremely handy when it came to recording. To call the band's approach meticulous is a gross understatement.

"What's happened with the CD has gone beyond my expectations," says Bell. "When you put a record out, you just never know. For myself, it was important to just write the best songs I could write—but it's still hard to tell. I look at *Sunburn*'s success as a wonderful opportunity—for the next record, you know the potential is higher."

"I want [the songs] to be right," he continues. "To have something 80 per cent finished and then slop together the rest, I just can't do that. It has to be complete—exactly the right melody, exactly the right bridge. It takes a lot of time."

"But you know it when you hear it."

Hell, even Aerosmith's Perry told Bell he liked Fuel's music.

"To hear him say that, you have to pinch yourself," says Bell.

It sure must be something to know you've become a rock star. What's cool about Fuel is that they're rock stars with small-town principles.

And the foursome will always remember that point—long after the rest have forgotten.



# Philosopher Kings Kant stop the music

Toronto band has freedom unlike any other

By DAVID DICENZO

There are many freedoms to be enjoyed if you're a member of the Philosopher Kings. In an era where virtually every act is ruthlessly categorized and pigeonholed, playing in a band like this one is a rare treat.

Frontman Gerald Eaton knows this firsthand. He understands that he and his band (bassist Jason Levine, piano player Jon Levine, guitarists Brian West and James McCollum) have an opportunity to break new ground and touch a wide audience.

To be in the Philosopher Kings means being judged simply on your own merits. Whatever any other band does is inconsequential—because chances are, it's nothing like what you do.

"Because we're not playing genre-specific music, people from all these different cliques and age demographics listen," says Eaton of his band's jazz/rock/hip-hop mélange. "With us, we've had to pull people one at a time from all these specific groups. Teenagers have really had to make a decision as to whether they like us or not."

## Musical Helter Skelter

The Philosopher Kings have there-

fore developed a cult-like following—listeners seeking something completely different find it when they hear these five play together.

And while the successful recruitment of new fans has given the band satisfaction, the process is slow and sometimes difficult. "It's always felt like an uphill battle," says Eaton. "It's one person at a time—sort of like we're charting our own path. It's rewarding, but frustrating. But there are a lot of benefits. We can make any kind of album we want—and that's a great feeling for an artist."

The well-philosophy behind the band is pretty straightforward: make music that is fresh. It's the same thing Eaton seeks out when he listens to other music, so the Philosopher Kings infuse it into their own. And the jazz backgrounds of the band members add to their ability to go beyond any musical boundary, to play what they feel instead of what they read.

"There's this feeling I have on stage that I'm surrounded by these people who are really good, maybe even the best in Canada," Eaton says. "I feel like we're unstoppable—it's this great high. The live element is the whole thing. The greatest thrill for me is that I totally see we're touching people. It's a very tangible thing. There's this feeling of being connected—they get a chill when I get a chill."

The band's ability to get through to audiences is undeniable. Numbers don't usually lie: their second release, *Famous, Rich*

and *Beautiful*, went platinum in this country and has been in Soundscan's Top 200 for 54 weeks. It's a testament to the Philosopher Kings' wide appeal.

## Home is where the listeners are

And Eaton loves the fact that there has been a wide acceptance of the music on the band's home soil. "It's your first victory," he says of their success in Canada. "It really is like *Star Spangled*, and this was the first battle."

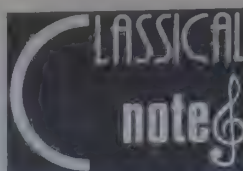
But it's a war that is welcome. Since the band's 1994 self-titled debut they have dedicated themselves to continually augmenting the package, adding to and subtracting from the music whatever is necessary to capture the elusive sound they desire.

Their music always has an elemental mood, be it soulful and sensual or upbeat and optimistic. The Philosopher Kings have learned their craft well enough to entice many people with many different tastes.

When Eaton thinks of the perfect way to present the band's music, he visualizes a very specific stage: the Commodore, an old club in Vancouver that he says has a "bouncing dance floor."

But the band wouldn't be alone.

"I would want it to be a three-band lineup," Eaton explains matter-of-factly. "G Love & Special Sauce would open up. We would play second. And Jeff Buckley would play last so I could watch him when we're done our set."



By DAVID GOBEIL TAYLOR

## His organ will go on

**Titanic: The Night Lives On • All Saints' Anglican Cathedral • Mar. 12** Don't let the title panic you as it did me when I first saw the press release—organist James Welch won't be playing arrangements of Céline Dion. The concert takes its name from the piece in *Memories of Titanic* by Joseph Bonnet, written only a year after the ship's encounter with the infinite. It's an effective, haunting piece, and very programmatic. Music representing the calm, deep, North Atlantic waters give way to a sonic depiction of the calamity, into which is mixed "Hoburny," one of the hymns the Titanic's band played while slipping into the ocean. There are also quotes from Claude Debussy's *La Cathédrale engloutie*, or *The Sunken Cathedral*.

Welch is a San Francisco-area performer and teacher; he's in town as part of the Royal Canadian College of Organists' 19th season of bringing celebrated players to town. Also on the program are Brazilian composer João de Sousa Carvalho's *Sonata in D* and Mexican composer José Jesús Estrada's *Procesion y Saeta*—unsurprisingly, as Welch specializes in Latin American organ music.

## Philtre-ing out impurities

**L'elisir d'amore (The Elixir of Love) • Jubilee Auditorium • Mar. 13, 16, 18** The Edmonton Opera season has been a hit-and-miss affair so far—as in, one hit (*Le nozze di Figaro*) and one miss (*La bohème*). But that's okay—there are still two more to go, so it's conceivable that they could finish the season with a more-than-respectable 750 batting average. I for one am quite looking forward to *Les Contes de Hoffmann* at the end of April; first, though, there's Gaetano Donizetti's classic *L'elisir d'amore* (*The Elixir of Love*).

You might call L'elisir Donizetti's backup magnum opus: Lucia di Lammermoor is most likely his best-known.

**Classical Notes**  
continues on page 22

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# Hey, Juno Doane won an award?

Nova Scotian still on a high

By DAVID DICENZO

There's a slight irony to Nova Scotia native Melanie Doane's Juno win last week in Hamilton as best new solo artist of the year—Doane is actually an experienced pro—and a musical nomad who understands the need to continually move forward stylistically.

While the CD *Adam's Rib* has helped give many people a first-time look at Doane, to say she is a new artist doesn't tell the entire story. But in some ways she admits her latest release has marked a new beginning in her life—the opportu-

nity to make a disc so close to your heart isn't always the most common experience for an artist.

Recording in Los Angeles with producer Rick Neiger pushed Doane's music to the limit, and the end result is what she simply calls "magic."

"Making this record was the most incredible experience for me," she says. "What we recorded in that first week is what you hear on the CD. It was an unbelievable time—I've been on a real high ever since."

The main reason Doane's recording session for *Adam's Rib* went so smoothly was preparation. Like an accountant poring over pages of numbers prior to a budget meeting or a quarterback watching hours of film before a big game, the musician got herself ready for the moment. Doane knew exactly what she wanted to do.

## A gut feeling

"I had done the work," she says. "I just had to find ways to bring it all

out, and I flourished in that environment. The disc is a straight-from-the-bottom-of-my-gut representation of me—the culmination of years of work."

In some ways, then, Doane is a new artist, but her ability to express what's deep within has always been there. Inside of her is a complete and patient understanding of the musical process. Her experiences have been a means to an end—she avoids the tendency to rush through her career, knowing that the true talents in music are born and nurtured, not manufactured.

If you had to sum up Doane's existence in one short sentence it would be this: she has a need to sing.

"It fills me up, it feeds my soul—it's like food," she explains. "We all have a voice. It's free. It's free, good stuff."

Nothing else could interest Doane more than singing—any other career just wouldn't make any sense. Songwriters need to be

able to observe their surroundings with a keen eye; Doane picked up the knack in her native Nova Scotia.

## Tube-ular pleasures

Truth be told, Doane is a patriot. She loves Canada. She loves being Canadian. It makes her feel special.

"The way I look at the world is impacted by Nova Scotia," she says. "Living there influenced me, but leaving there allowed me to see what that experience was. I love moving on and trying new things."

Doane's character is a unique balance of yin and yang. She has been making music for years, yet she sees her work as new. She loves where she came from, yet has no fear of leaving. She lives a complex existence in many ways, yet appreciates simple pleasures of life.

Like television

"I watch a lot of stupid stuff," Doane admits with a laugh. "It makes me feel connected to the world. I see a stupid Meredith Baxter-Birney made-for-TV movie, and it makes me feel connected."

But isn't that what makes a



songwriter good—the ability to connect? Doane says she is always learning things, over and over if need be. She challenges herself as a writer, placing the pressure firmly on her own shoulders to feel good about the work she does.

"Something present in all of these songs is that I'm responsible for myself," says Doane.

Juno for new solo artist of the year? It makes sense. If it were up to Doane—and if doing so weren't impossible by definition—she'd win that award more than once. ☐

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By CAM HAYDEN

### A helluva Guy

It's nice to see Guy Davis returning to this territory. Last July he put on a great show at Festival Place in Sherwood Park that I was lucky enough to attend. On March 18, he'll be back with a show at the City Media Club. Davis is as much a raconteur and showman as he is a blues player, and the couple of hours I spent with him last summer went by much too quickly. Those of you who missed his show should make the effort to catch him this time around.

To say that show biz is in Davis's blood would be an understatement. His parents, Ossie Davis and Ruby Dee, have long and impressive résumés as actors and writers, and in fact Guy started his career as an actor. Early roles included bits in the film *Beat Street* and TV's *One Life to Live*. He played the role of legendary bluesman Robert Johnson to rave reviews in 1993. That led to his winning the W.C. Handy Award (the blues Grammys) for *Keeping the Blues Alive*.

Music and acting have overlapped in Davis's career right from the start. While he was acting the part of Robert Johnson onstage, he was working as a bluesman himself, writing, performing and recording a series of discs for the Red House

record label. At first, he concentrated on covering the blues masters, but lately—in particular on his third Red House release, *You Don't Know My Mind*—he has given full rein to his creative talents as writer, singer and songwriter. His vocals are tough, in the style of the Delta, and his guitar playing is timeless.

Having said all that, the show's still the thing. Many performers can be technically superb players or write moving songs or tell a good story. Very few can combine all these abilities into a show that makes the audience hum, stomp and sing along in complete abandonment and joy. Guy Davis can.

### Brown runs Rings around competition

Virgil Brown is another performer who, by all accounts, can accomplish the same thing. My experience with him is limited to repeated listens of his disc *Smoke Rings*, which made its way into the CKUA record library about six months ago. Full of great grooves, smooth playing and vocals sweet as liquid honey, the disc has been a big favourite with announcers and listeners alike at CKUA. Virgil is currently touring Alberta, and has an Edmonton date next Tuesday at the Sidetrack Café.

Last weekend, one of my co-workers, Lark Clark, made it to Lethbridge to catch two nights of Virgil in a coffeehouse setting. "He's a monster guitar player," she told me. "Possessed of an easy humour, steeped in the R&B and soul tradition, knows how to use his vintage guitar collection and exceeded my expectations on most every front." A ringing endorsement, and one that should have the Track packed next Wednesday night.

### High Run constitution

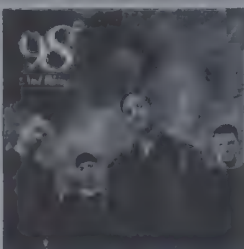
Okay. You live on the south side you'd like to go for live music on the weekend, but don't want to stray too far from home. If possible you'd like to go to a club located between 34 Ave and the river between 50th and 99th St. Can you think of one? The area used to have a number of hotels and stand-alone clubs catering to the live music crowd, but as far as I know there is only one right now, the High Run Club at 4926-98 Ave.

Although the place is primarily a

pool hall, manager Jeff Campbell has been bringing music to the space on the weekends since January of '98. He has room for 150 music fans set aside from the pool tables and even a small dance floor. I spoke with him this week after hearing about an R&B series he'll be running at the club this week and next. "Basically," he said, "We wanted to give our patrons something else besides billiards and sports. We like to mix it up with Celtic, blues, soul. I'm not really into pigeonholing us into one genre of music. If the quality is there, we'll do it."

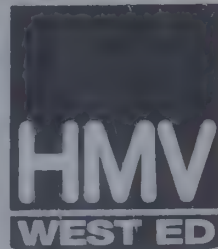
As with most venues, if the demand is there, they'll keep the music coming. Check out Harpdog Brown and the Bloodhounds this weekend or next weekend's double-header with Gary Martin and the Heavenly Blues Band on March 19 and a Motown/gospel show featuring Jay Mack on March 20.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight and Alberta Morning from 6 to 9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.



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# Winning record following Allstar break

## Band survives Train's departure

By DAVE JOHNSTON

For any other band, the departure of the lead singer would be a devastating blow. Tours would be canceled, feelings would be hurt and fans would be left to wonder if it will ever be the same.

For any other band

When Dave Randall (a.k.a. Wrecked Train) left the Lo Fidelity Allstars back in December just before the first date on their U.K. tour, the group rolled with the punch and played a show to 4,000 people. Only about eight people wanted their money back.

The group's DJ, Phil Ward (a.k.a. The Albino Priest) admits the timing may have been unfortunate, but the split ended up being very amicable. "He wanted to do more guitar-type rock, which we were beginning to move away from," Ward explains. "We're not like your everyday band, where the front man is the focus. There's so much other stuff going on."

Randall's sudden departure is one more episode in the chaotic history of this British band. Ward and Matt Harvey (a.k.a. Sheriff John Stone, keyboards) started DJing under the name Lo Fidelity Allstars back in the mid-1990s, putting together "no holds barred" sets of eclectic material. When they came upon the idea of producing their own music, their only intent was to fill out their own record boxes with white labels they had pressed. Armed with only a four-track recorder and Ward's sizable record collection, they created a track called "One Man's Fear" and soon decided to form a group. Through friends, a proper band materialized, and demos were made. One tape made its way to Damien Harris, the head of Skint Records (home to Bentley Rhythm Ace and Fatboy Slim), who decided to see them live.

"It was our first show," remembers Ward. "It was chaos. Everything was breaking down, and still Damien liked what he saw. He



Lo Fidelity Allstars

signed us right after that, but I don't think he knew what to do with us. I think he thought we would be the least successful act on the label."

### Critics have a Blown to pick

In what is beginning to look like a pattern, the opposite proved true. Their release *How to Operate with a Blown Mind* became one of the most successful debuts in Britain during 1998 and topped many critics' lists. The press even went so far as to compare the group to the Stone Roses and Primal Scream, saying that their impact on music will be historic. Ward says the band is relaxed about all the attention.

"They say that about most bands, really. We took it as a compliment, but we didn't let it get to our heads. Besides, we started to ignore all the magazines because, frankly, we don't really like looking at ourselves."

Sometimes the press does

know a good thing when it sees it. *How to Operate with a Blown Mind* is unlike anything you've ever heard, drawing from the history of funk, rock, hip hop, house and techno to create an elegant wasteland of sound that seems familiar yet wholly original. Tracks like "Kool Roc Bass" and "Vision Incision" are not hybrid pop songs, but a glimpse into a unique collection of creative minds.

"We wouldn't know how to write a three-minute pop song if we tried," chuckles Ward. "The next song we could put out might be a slow lazy tune, or a banging house track. And I doubt that anyone would be surprised by that. We've always done our own thing."

### Semper Fi

When the group was offered a chance to remix a song by Pigeonhead, they agreed and then realized they didn't know how they would do it. "What were the rules of doing a remix?" they asked each other. Their solution was to do the song

as if it were their own, stripping out every original note apart from the vocal and composing new music. The result was "Battleflag," and it has become their calling card. "Everybody who heard us perform the song live thought it was one of ours," says Ward. "After all the work, we felt it belonged on the album, since it sort of turned into a Lo Fi song."

Thanks to their deal with Skint, the Lo Fidelity Allstars now get a crack at the rest of the world through an agreement with Sony. While we in the colonies finally have our chance to hear *Blown Mind*, the group is busy finishing up a new CD for the fall. Ward promises that it will be a challenging disc with nary a concession to the major label power involved.

"I've never understood this opinion of keeping the music underground," he says stiffly. "If you make music, you want it to be heard by as many people as you can. We've always done what we've wanted, and it's not about to change."

## charts

### Balance Promotions Chart

Week ending March 5, 1999

1. "Unity"—Orkidea (Steelfish)
2. "Stella (Nalin & Kane Remix)"—Jam & Spoon (Superfly)
3. "Micromega (Choo Choo Remix)"—BPC (Flying Rhino)
4. "Breakfast on Mir/Oh Dice Quest"—Amoebaassassin (Amoebaassassin)
5. "Atmosphere"—Kayestone (Whoop!)
6. "Faster, Faster (Nick Muir Remix)"—Revolt (Emotion)
7. "She's in Light (Noel Sanger/AGH Remixes)"—Atmosphere (Phattraxx)
8. "Expand the Room (Dub Remix)"—The Light (Hooj Choons)
9. "First Light/Haleakala Sunrise"—Paul Grogan (Slinkney)
10. "12 Miles/Blue"—Narcotic (Platipus)

### Jungle Top 10 from DJ Celsius

1. "Piano Break"—Next Step (Shurel)
2. "Crygenix"—Friction & NuBalance (Trouble on Vinyl)
3. "Hot Moves"—Chemical Agents (Frontline)
4. "Contact"—Ray Keith & Nookie (UFO)
5. "Smokes"—Tommy Knockers (Bees Wax)
6. "Dark 1 & 2"—Visionaries (Vinyl Syndicate)
7. "Enemy"—L Double (Labello)
8. "Chiller"—Tobestart (S.Sessions)
9. "Contrax"—Decorum
10. "Midnight in Melbourne"—Australia (Country Series)

### DJ Slimboy—Lush

Top 10 for March 7, 1999

1. Stone Roses—"Fools Gold" (Grooverider RMX) (Jive Electro)
2. Freestylers—"Warning" (Sweet Pea RMX) (Freskanova)
3. The Riddler—"E.S.B." (Joker)
4. Fatboy Slim—"Praise You" (Skint)
5. Richard F.—"The Blue Dice EP" (Subliminal)
6. Le Knight Club—"Intergalactic Disko" (Crydamore)
7. Neon Lights—"The Glow EP" (Jinx)
8. Scott Grooves—"Mothership Reconnection" (Daft Punk RMX) (Soma)
9. DJ Dan/Needle Damage—"That Zipper Track" (Moonshine)
10. Funk Freaks—"Blow Back" (Natural Selection)

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# disc reVUEs



Defari *Focused Daily* (BMG)

There seems to be a problem in hip hop. Back in the early days, hip hop was a movement with four pillars: DJing, graffiti, MCing and breaking. Then, suddenly, the image of the "scary nigga gangsta" is what white kids wanted to buy, and that became the image of hip hop, although it has very little to do with it.

Over the past little while, some old school hip hop masters like Gang Starr, Pete Rock and KRS-One have stepped back into the limelight and made it known that something, somewhere has been left behind. Although Defari may not be a member of that class yet, he's certainly starting in the right place.

By day, Defari is a history teacher at a southern California high school, but he's been spinning and rhyming by night since the mid-1980s. *Focused Daily* is his attempt to educate listeners about the black experience, which he does with an eloquence rarely heard from MCs nowadays. Tracks like "Yes Indeed" and "Killing Spree" express his frustration with the fruits of history, and the way many blacks haven't been able to get past the stereotypes imposed on them.

While Defari may be dead serious throughout most of the disc, he does know when to break the tension. "405 Friday's" and "Likwit Connection" are weekend rollers with breezy beats made for warm sun-

mer afternoons. He may be from the west coast, but Defari is far from a lightweight. The music rumbles along deep and long, and the samples never come close to the cheeseball exercises many MCs have been using lately.

*Focused Daily* is a disc for people who believe hip hop has a future, and don't want it sold out for the gaudy facade of wealth many MCs believe is the ultimate goal. **0000**

Dave Johnston

## Various Artists *Deeper Concentration* (Owl/CARPORT/FUSION III)

DJs spinning trip and hip hop are likely the sweetest. While many DJs are content to let songs spin and simply change the records, the turntablist is constantly shuffling, rolling, scratching and manipulating the sounds. That's hard work, but *Deeper Concentration* is easy to listen to.

Beastie Boys backbone-mix Master Mike kicks in work along with other trip-hop killers like DJ Spooky and DJ Ming. *Deeper Concentration* is like a musical tapestry or a warm comforter, and DJ Rob Swift's track "The Age of Television" is a great patchwork of mixing and sampling.

Any doubts I had whether there is real skill involved in DJing were removed after my exposure to the Mixman software included with the disc. I didn't perspire, but I'm sure I had clumps of hair missing—spinning ain't simple. **00000**

Yuri Wuensch

## Keith Murray *It's a Beautiful Thing* (Jive)

"The moderation incubation of my creation/is instantaneously with my vocabulary accumulation." When Keith Murray first uttered those words at the beginning of "The Most Beautiful Thing in the World" video, I was taken by his ability to switch from complexity to simplicity within a single sen-

tence. Lines like "Try to step up to my respective bass and treble level/and get your head beat in with a shovel" showed enough of Murray's split personality on the mic to make any MC think twice about one-on-one combat. Intentionally mispronouncing five-syllable words, Murray plays with the English language the way a criminal genius plays with the legal system—and he gets away with it.

From Murray's Joins have sprung several gifted writers and thinkers with larger-than-average vocabularies who learned from Murray's example that it's okay to be an intellectual rapper. He's now three discs deep with the same flow, style and attitude when it comes to spitting into the mic. In an industry saturated with talent, it's not rare to hear an MC borrow a style from a lesser-known artist while camouflaging themselves in a name that is already popular. Keith Murray resisted temptation, and maintained.

While Murray's style has remained intact, Eric Sermon's production seems to have taken a different path over the course of his last three projects. Sermon seemed to lean towards the club-friendly (not radio-friendly) side when it came to putting together the disc. The production doesn't seem to mesh with Murray's "Oscar The Grouch/pit bull with an education" persona. Abrasive lyrics with club-friendly tracks only work every so often—on one CD.

What did impress me was the maturity and responsibility shown on "Bad Day" and "Secret Indict-

ment." I like seeing the trend towards reality in songs about run-ins with the law. Instead of glorifying the consequences of his actions, Murray explores the consequences of his actions. Maybe some kid will decide not to "allegedly" sell poison to his peers after a careful listen to "Secret Indictment."

The highlight of the release is a less personal battle between LL and Canibus with Keith playing the mediator. They each get their chance to shine on back-to-back tracks, and for me to declare LL the winner would be completely against my morals as an MC. Still, these are some of the tightest lyrics I've ever heard from Cool J, if that's any consolation to those LL sympathizers. **0000**

Randy Mark

## Taylor One *(Circle of Fitt)*

This cassette release of Taylor's out-of-print CD is something of a god send—or as Taylor would say, a gift from Sai Baba. Some of the tracks might now seem dated, but the ideals behind the disc's production remain important. If *One* exemplifies anything, it's that Taylor is ahead of his time. For work recorded in '94, it still plays out fresh. Knowing the personal importance of *One* to Taylor makes it that much better.

The principal drawback to the cassette version of *One* is the sound quality. It isn't the greatest, but as a friend of mind once said, "If I had to, I'd sooner listen to Taylor on a clock radio than just about anything else." Amen **00000**

Wah Wah

# events

**BLACK DOG FREEHOUSE**—10425-82 Ave, 439-1082 • Every SUN: Loli with DJ Roel

**CRISTAL LOUNGE**—10336 Jasper Ave, info 426-7521 • Every SAT: DJ Mad Max playing hip hop, R&B and reggae • Every SUN: DJ Instigate • SAT 13: Jolly Black and Baby Blue (live R&B)

**LUSH**—10030A-102 St., 424-2851 • Every WED: Main Room—Retrobution with DJ Code Red & Slimboy (alternating weekly) spinning retro, dance and alternative; Velvet—DJ Slopoke spins dance • Every THU: Main Room—deSiRe with DJs Spilt Milk & Slacks • Every FRI: Main Room—TGIF with DJ Jason playing new music; Velvet—Bigup with DJ Celcius and MC Deadly spinning drum & bass. • Every SAT: Main Room—The Basics with DJ Slimboy playing dance and alternative; Velvet—Rockstar with DJ Echo

**NEW CITY LIKWID LOUNGE**—10167-112 St., 413-4578 • Every WED: Lounge—Concept with guest DJs playing jungle, breaks & hip hop, hosted by DJ Spilt Milk and Echo • Every FRI: Suburbs—Freedom Friday, presented by Nexus Tribe, featuring DJ Nicky Miago, Czirolek, with Richard Mears (UK)

**PLATINUM**—10018-105 St, info 9884385 • Three-day grand opening celebration • THU 11: Ghetto Concept • FRI 12: DJ Glenn Louis • SAT 13: Mad Cobra

**REBAR**—10551-82 Ave, 433-3600 • Every THU: Main Room: Hard Times, pre-

sented by Rebar & Nexus Tribe, featuring guest DJ Deterious with resident DJs Davey James & Code Red; Upstairs—Good Times, with DJ Mikee playing retro • Every FRI: Main Room—DJs Davey James & Code Red spinning house, techno; Upstairs—DJ Mikee spins dance • Every SAT: Main Room—DJ Mikee plays dance

**THE ROOST**—Private Members' Club—10345-104 St., 426-3150 • Every FRI: Up—DJ XTC; Down: DJ Weena • Every SAT: Up—DJ Code Red; Down—DJ Hill & guests

**SUBLIME** (late night/after hours) • 10147-104 St., Bsm. 905-8024 • Every FRI: Ultrachic with DJ Manny Mulatto • Every SAT: Casa Saturdays with Graham Lock • SAT 20: Wired with TrakStar (Toronto), Graham Lock and Manny Mulatto • SAT 27: High Society presents Shine with Jeff Hendrick group (live), Domenic G (Calgary), Graham Lock and Malfunk

**THERAPY** (late night/after hours) • 10028-102 St. (alley entrance) info 903-7666 • Every FRI: DJs Ariel & Roel and Tripswitch • Every SAT: DJs Czirolek and Dragon • SAT 20: Gamma presents Delphinium, with Endorphin (Kelowna), Duffy (Calgary), Cory Payne and more.

**VICIOUS PINK**—10148-105 St, 426-3283 • Every FRI: Cyber House with DJ E • Every SAT: Elektropolis with Niki Rofeelya and Edge

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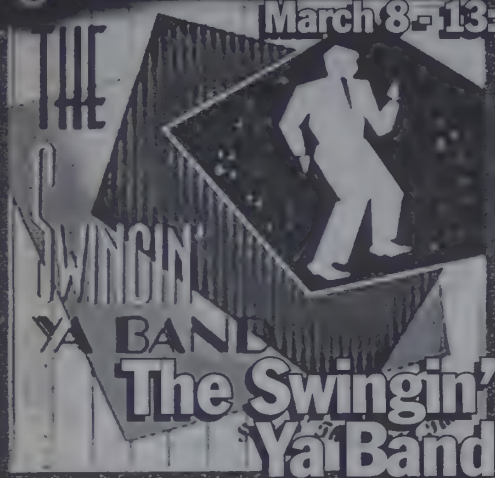


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## Damn the record companies

### Damn the Diva frontman pursues New York fantasy

By DAN RUBINSTEIN

While most of his pals were outside playing road hockey and riding their bikes, 13-year-old Kevin MacKenzie spent an inordinate amount of time wandering around his parents' house in Squamish, B.C., singing Judas Priest, DOA and Slayer songs. "My mom said, 'What the hell is that!' one day," MacKenzie recalls. "She said I sounded like a cat in heat." Mother and son squabbled for a while before eventually compromising: young Kevin was enrolled in singing lessons.

Fourteen years later, that classical voice training under his belt, MacKenzie is back in mom and dad's house for a few days, taking a break from life in New York City and making some publicity calls to promote his band's upcoming swing through Alberta. The Vancouver-based Damn the Diva—Best Independent Record winner at last year's West Coast Music Awards—bring their blend of atmospheric melodies and guitar-based pop to the Rev on Saturday night, opening for Fuel and the Mayfield Four.

The group's rigorous touring schedule has seen them crisscrossing the eastern United States and Canada, playing tunes off their successful second disc, *Flow and Steer*,

and previewing songs from their next release. The tour is also part of MacKenzie's master plan to get onstage as much as possible in between bouts at the studio working on new material.

### Manhattan transfer

"I love getting out there," he says, "because it reminds me what I'm doing and why I'm doing it."

That's also the reason MacKenzie moved to Manhattan last October. He's sleeping in the living room of a one-bedroom apartment, cut off from most of his friends and living in extreme poverty. And he loves it. "We wanted to prove we could walk in here and build a following," he says, adding that being close to their manager was another consideration. "New York is such a population centre that there's a lot of national media and it's a two-hour drive to a million gigs. There's also the whole New York City fantasy."

Damn the Diva have been together in one form or another since 1991, when MacKenzie and fellow college music student/guitarist Jerry Wong began writing songs together. They came up with the group's name six years ago. And no, it's not meant to be an anti-Celine Dion thing, although MacKenzie says he's in no rush to buy the superstar's latest disc. They just like the alliteration.

After a debut release on the American label Calibre turned sour, the band went independent to

release *Flow and Steer*. Tom Christensen played bass and Jamie Kaufmann drummed on the record, but they've been replaced on this latest tour by bassist Doug Elliot and drummer Pat Steward from the Odds. Now Damn the Diva is looking for record company interest again. But MacKenzie vows not to get screwed like they were before: he's going to have two lawyers look over the contract this time.

### MacKenzie in a frenzy

That experience with Calibre was a frustrating time for group. It tied their hands for a couple of years, and it turned MacKenzie off the industry. His fantasy now is for Damn the Diva to attract some investors and create a label of their own. He wants to do the right thing without the red tape.

"I just think there's a lot of people that are making great music and should be heard," he says. "With things getting so corporate, you're not seeing artist development. You're not seeing people do stuff that's different, stuff that's challenging. They've got to get their first-quarter profits."

MacKenzie quickly rhymes off half a dozen Vancouver bands that he'd like to work with. He still considers the city home and thinks his New York adventure will probably end soon. But that's not giving up; it's just another way to access his dreams. "We feel we've been working really hard," MacKenzie says, "and I think if people get a chance to hear what we're doing—whether it's their trip or not—I think they'll realize we're good at what we do." ☺

rock

PREVIEW

Damn the Diva, Fuel  
& the Mayfield Four •  
The Rev • Mar. 13

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## Classical Notes

— continued from page 17

most-performed and best-written opera. However, it's unfair to compare the two closely; they're like apples and oranges. *Lucia* is a dark, bloody psychodrama (with an unfortunate element of bathos from Italian/Scottish character names like "Edgar di Ravenswood"); *L'elisir* is a witty, frothy, entertaining comedy. It has a lightness about it, almost as if it were a whisper of inspiration that Donizetti jotted down on paper before it disappeared. (And that's not far off—he wrote the whole thing in either two or six weeks, depending whose account you believe. He even once called Rossini, famous for tossing off operas in a few days, lazy for working so slowly!)

Every opera has the One Famous Aria Everybody's Heard Before—in *L'elisir*, it's "Una furtiva lagrima," one of the more renowned tenor arias out there, period. The scenario is straightforward: young peasant Nemorino is in love with Adina, who doesn't know he exists. He buys a supposed love philtre (really just some cheap wine) from quack Doctor Dulcamara. Unlikely plot twists and comic turns abound, and the good guy gets some in the end.

Edmonton Opera's production will be directed by Dorothy Danner; one of the very few female operatic stage directors out there, she's made a name for herself through her stagings of comedies. Even rarer are female conductors—and guess what? Canadian Leslie Uyeda (who's admittedly better known for her piano-playing) will lead the ensemble.

With the exception of Jackalyn (I love the way she spells her first name!) Short as Adina (she played Josephine in last season's *HMS Pinafore*), all of the cast principals are making their Edmonton Opera debuts, but they come with good pedigrees, especially Raúl Hernández as Nemorino and Ryan Allen as

Dulcamara. The main roles are rounded out by Robert Gardner as Adina's object of affection, Sergeant Belcore, and Heidi Breier as Giannetta. Breier's bio says she went to McGill University, my alma mater—unfortunately, the name doesn't ring a bell, so we mustn't have overlapped.

Unlike last time, I'll do my best to get a review of *L'elisir d'amore* into *Vue Weekly* before the opera closes; there aren't any contemporary music festivals to suck up my space this time around. Before *La bohème*, I would have been worried about the amount of choral work in *L'elisir*; Edmonton Opera's choruses have been by far the weakest link in their chain since I started attending their productions a year and a half ago. But they weren't half bad in *Bohème*; they weren't all good, either, but hopefully it was a harbinger of better things to come.

### A DIY composer

U of A Academy Strings • Mar. 14 "I don't know if the Department of Music at the U of A ever sends you press releases about upcoming concerts," wrote Marco Burak, a local composer whom I last wrote about because he had a piece performed by the St. Crispin's Chamber Ensemble during the RESound festival in early February.

"So if they don't I will."

They don't. Marco. And thanks.

The Academy Strings will be premiering a work by Burak, simply and efficiently titled *Music for String Orchestra*. Also on the program are one of J.S. Bach's Brandenburg Concertos (the third, Burak thinks), "something by Mendelssohn" (I'm afraid I'm not familiar with that piece) and Tchaikovsky's *Serenade for Strings*. Concert time is, Burak presumes, 8 p.m.—unfortunately, he neglected to tell me the venue, but I'll bet you a dollar it's at Convocation Hall.

Something tells me I should give the university a call... ☺



# VUE discovery



**Hank Dogs** *Revival* (HYKOPIC)

Part of a recent outtake resurgence of old-school funk centered in south London, England's Hank Dogs are a kind of "functional family" whose existential take on acoustic tunes is creating the most compelling mood music since Gilian Welch's deliciously bleak *Revival*.

Hank Dogs are led by vocalist Piano; her ex-boyfriend Andy contributes layers of seamless guitar accompaniment while Andy's (but not Piano's) daughter Lily provides sparse percussion and frequently haunting background vocals. Guest players fill out their sound admirably.

The songwriting also contributes to the unsettling feel of this disc. Fragile musicians and bleak arrangements are complemented by unusual lyrical content—thus, the vocal "H Dogs" (and an M16 for company) derives its compelling quality from the contrast between a traditional tune and a violent, or potentially violent, lyric. Another standout is "Baby's Arms."

Anyone hoping to jump on the Hank Dogs bandwagon had better move quickly—although their music has nothing in common with more explosive pop acts, their fame is bound to burn quickly, despite their accolades, their life as a recording act seems doomed from the beginning. Such seems to be the fate of most groups who, whether they want to or not, find themselves getting too much too soon. **★★★★**

T.C. Shaw

## Blondie No Exit (BMG)

When I was a young boy in 1977, Blondie released their first self-titled album, and I was instantly, irrevocably in love. Not just with their brilliantly eclectic, trailblazing, genre-juxtaposing music—I was seven, what did I know from new wave, punk, disco, rock or reggae?—but with Blondie herself. (Yes, I thought that was Debbie Harry's name; hey, I was young and Cher had led me to assume female musicians always sported monomonyms—you'll pardon the hapax legomenon—and, come to think of it, I might even have thought she doubled as Dagwood's wife.)

From her then-daring hairstyles to her full lips (simultaneously pouting and sneering) to her heartstopping eyes (simultaneously innocently wide and seductively squinty) to her Stephen Sprouse wardrobe—Debbie had me hanging on a telephone of infatuation, my heart of glass refracting my rapture in the flesh. The tide was high, and so was I—I was dreaming of my Sunday girl, always touched by her presence, dear, one way or another. It was atomic.

But six albums and years later, I was an older and wiser teenager keeping up with the trends, and Blondie had disappeared from the pop culture radar after releasing "The Island of Lost Souls" (a personal anthem of my childhood if ever there was one). Why, oh why, I thought, did Blondie have to leave me, and like all spurned lovers I had no choice but to banish her from my thoughts.

Only recently did I realize part of the reason for their breakup was a supposedly fatal genetic disease afflicting guitarist Chris Stein—well, guess what, doctors, he's still alive (guess he hasn't had his diagnosis bit yet) and he, drummer Clem Burke and keyboardist Jimmy Destri are back—along with my forgotten love.

And it's all flooded back to me. At 53, Debbie (or perhaps it's Deborah now) is captivating as ever, and my heart now belongs to another (who is, luckily for me, just as beautiful, talented, attitudinal and disor-

# New Sounds

## This week's newest discs

cratically accoutree), there'll always be a special place for her—(it's like she never left).

The same can be said for Blondie's music. They're as new wave as ever, but it's a new new wave, not that old wave of new wave, if you catch my wave. They continue to fly genres up the flagpole to see if they salute, but now it's jungle, hip hop, ska and jazz that have been added to the palette.

And like Jean-Paul Sartre (author of the play *Huis Clos*, or *No Exit*, don'tcha know?) they're masters of irony. They were pioneers of paradox in an era when the most hermeneutically contradictory thing on the radio was "Whether you're a brother or whether you're a mother/you're stayin' alive, stayin' alive." I'd almost say Alanis owed a debt to Blondie, except there's nothing whatsoever ironic about "Ironic"—someone buy that girl a dictionary, 'cause she's singing about *balhos*, dammit!

And ironically, the disc's lead-off single "Maria," is probably the least innovative (albeit admittedly catchiest) of the lot. The real ear-opener is the next, title track—I've been party to many the grossly overstated conversation about "Rapture" being the first rap song; "No Exit" pits Debbie with Coolio along with J.S. Bach's Toccata and Fugue in D Minor. And I could go on about "Nothing Is Real but the Girl" and the perfectly titled "Boom Boom in the Zoom Zoom Room," but I'm already well over my word count.

It's like Blondie never left, like they've been recording for the last 17 years and I just haven't heard the intervening material. I've put on this CD about a dozen times in the last two days, and every time I do I recapture another rare, pleasant childhood memory I'd thought lost forever.

Thank you, Blondie. Thank you, Debbie Harry. I've been true to you in my fashion and by releasing this disc, I know you somehow love me back. **★★★★**

David Gobeil Taylor

## Various Artists 200 Cigarettes soundtrack (MERCURY)

We have yet to get over our infatuation with the '80s and are still embracing New Wave and glam clothes. When will it stop?

The producers of 200 Cigarettes hope that the '80s love-in lasts a little while longer. If this soundtrack is any indication, the movie is only a thin disguise for an '80s fashion show—the track list looks no different from any of those quickie '80s compilations now flooding the stores. There's nothing special in the retro pile here, save for B-Movie's FM standard "Nowhere Girl," which is very hard to find. (If you have an original vinyl copy, it's worth a lot of money.)

It's what's new that's worth commenting on. Rock wunderkind Harvey Danger, fresh from being the Next Big Thing of '98, do a surprisingly faithful cover of the Beat's "Save It For Later." With "Boogie Wonderland," Girls Against Boys continue to show why they're one of America's best bands you've never heard of. They rock just a little bit.

But what's irritating is the Blondie medley that ends the disc. Members of Wu-tang Clan and Mobb Deep attempt to paste "Rapture," "Maria" and "No Exit" into a medley—and fail miserably. Some things are best left in the past. **★★**

Steven Sandoz

## John Lee Hooker The Healer (ROCKWOOD/MERCURY/CAPRICORN/POLYGRAM)

Okay, five Vs out of five. I think it was important to get that out of the way. On the tenth anniversary of its original release, *The Healer* sounds just as good as it did back in '89. Pairings between the likes of Carlos Santana, Bonnie Raitt, Robert Cray, Canned Heat and other, venerable masters like Los Lobos, George Thorogood, and Charlie Musselwhite make this a must-have blues release. Hooker's own musings about master becoming

student on the jacket show just how influential he has been not only to the blues, but modern rock as well.

All this is common knowledge, right? What would prompt Johns out there to pick up this particular Hooker—an old whore at that? The *Healer* hasn't been available in five years. The good people at Rockwood obviously had some sort of lapse and didn't realize what they had done by forcing the blues brethren into secondhand shops. And what sort of fool would trade this CD in, anyway? **★★★★**

Bari Wuensson

## Frank Sinatra The Popular Frank Sinatra (RCA/BMG)

All of this material, which showcases Sinatra's performances with the Tommy Dorsey Orchestra, has been released before in every possible format. But it has never been found in one place, with more than three hours spread over three discs in a small, midpriced, and well-illustrated package. This box covers just under three years of recording, from early 1940 through the middle of 1942—just about where his Columbia years pick up.

Listening to Frank's early stuff, however well you think you know it, is always a revelation. His whole persona at this point contained the blueprint for Elvis and every teen idol who followed. But, as much as the scrawny kid from Jersey was cutting a rock 'n' roll-sized figure in this band, the records reveal that he hadn't quite found his voice yet. In fact, on some of the ballads, the "boy singer" is heard putting Bing Crosby-type swoops on his low notes, and his phrasing is sometimes too tentative to be truly distinctive. Even so, he already had that compellingly nasal tone, and the dreamy arrangements, often by Axel Stordahl (who was from the Claude Thornhill school of impressionistic orchestration), are delightful, especially when fleshed out by other guests, like Connie Haines and the harmonious Pied Pipers.

Many of the war-era tunes, such as "Stardust" and "I Guess I'll Have to Dream the Rest," were already associated with Sinatra, and it's a tribute to his fast-blooming talent—long before the movies, the mob, and ring-a-ding-ding—that he can make you sit through now-forgotten groaners like "Dolores" and "Call of the Canyon." The sound quality, on these new transfers, is also remarkable. **★★★★**

Krist Elamier

## Various Artists One Hit Wonder! (POLYMEDIA)

As *Sun* music writer Mike Ross so astutely observed, there's a direct, noxious correlation between the most godawful dreck imaginable and the Golden Hits of the Decade. The formula for writing a terrible hit is mysterious. For example, it's possible you may be even you—despite C.W. McCall's "I'm a Country Boy," and yet almost all of them can actually sing most of it at the drop of a hat.

So you've got your one-hit wonders. After their moment in the sun, nearly every one of these "artists" returned to the void of obscurity from whence they sprang. One notable exception is Bruce "Respect Yourself" Willis, whose inclusion in this compilation instantly cheapens all the other entries. Even Trio's forgettable "Da Da Da" deserves a kinder fate than this.

At least it's a varied disc, stylistically speaking: you've got power pop (Nena's '89 Luftballons), reggae (Musical Youth's harmless "Pass the Dutchie"), even dumbass novelty disco (Carl Douglas's karaoke staple "Kung Fu Fighting"). Add Dory's Midnight Runners (gee, guess which tune?), Big Country (guess again) and Buggles (the first two guesses don't count!) and you've got the aural equivalent of the, the, Hamphill manoeuvre. **★★**

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# THEATRE notes

By PAUL MATWYCHUK

## Springboards Festival far from pedestrian

As a reporter without a car, I'm a pretty pitiful creature. Granted, I hardly ever have to cover any urgent, late-breaking theatre stories—my editor never bursts out of his office yelling, "Where's Matwychuk? A play's just broken out in Old Strathcona! We need someone down there—pronto!"

But being *sans voiture* does make getting to some of Edmonton's theatrical hot spots a little difficult. Workshop West's headquarters at the Third Space at 11516-103 St. is especially awkward to get to... and so it tells you something about the quality of the entries in this year's Springboards New Play Festival when I say I'm planning on making repeated treks up there over the next three weeks.

That's right, *three* weeks. The event, which in the past spanned nine successive days, will now take place over three successive weekends from March 11-27, and will showcase six new plays as well as snippets from five others. "I'm pumped by it," says Workshop West artistic director David Mann. "During the Festival, this building becomes a hothouse of creative activity; usually there's only artists in here, and never in these numbers. But having 35, 40 people all working on new plays, plus the audiences—it all takes the energy level up a few notches."

The Festival kicks off on Mar. 11 with the Playwrights' Cabaret; Marty Chan, Janet Hinton, Ron Jenkins, Conni Massing and Scott Sharplin will read scenes from works in progress. Chan, whose *Mom, Dad, I'm Living with a White Girl* and *The Old Boys' Club* both began at Springboards, says, "It's a chance to put something really new in front of an audience—if they don't lynch me, I keep writing."

"It's like the one-minute tease at the start of a TV program," adds Mass-

ing. "You can plant a title in the audience's mind and get them interested in seeing the full play later on."

Mar. 12 sees the debut of Richard Gishler's first play, *The Bloody Ancestor's Show*. Gishler may be a novice playwright, but he's performed in over 24 different dinner theatre productions, and his script depicts the battle between an exhausted dinner-theatre director and the washed-up TV actress starring in his latest production. John Hudson, who is also busily working on the new David Belke play *Minor Keys* for Shadow Theatre, will direct.

Kevin Scanlon's *Going, Going* is the Mar. 13 production. It's a coming-of-age story about a teenage boy's decision to leave home and his alcoholic Irish father, set against the backdrop of the social turmoil of the '60s. Jane Heather, who specializes in plays dealing with social issues, is the director.

Week Two kicks off with Charles Wood's *Combustion*, a play that won him an award from the Alberta Playwrights Network two years ago. He describes his script as a "slow burn" about a mother and daughter whose painful family history is dug up once again by a mysterious stranger with secrets of his own. By day (and, I assume, by night when he has exams the next day) Wood is a political science student at the U of A—which, I suppose, means he can pursue either one of two impractical career paths.

Kenneth Brown directs *Combustion*, and Brown's own script, *Uncle Van*, plays on Mar. 20. As the title suggests, it's an adaptation of Chekhov's *Uncle Vanya*, here transposed to an Alberta "hobby" ranch. It's a mystery to me why there have been so many *Vanyas* lately—the films *Vanya on 42nd Street* and *Country Life*, not to mention Shadow Theatre's production of the original play just a month ago. (Kerry Ann Doherty, who played Yelena in that show, plays "Helen" in *Uncle Van*.) And it's equally mysterious why this play, which at first seems to be quintessentially Russian, has proven so adaptable to other settings.

"Kenneth's found a way of adjusting the play to the realities of the prairies," says Carl Hare, another member of the cast. "It's more than just a translation or a transposition. He's really created a new play on the same theme as the original."

Week Three features a new Rose-

mary Rowe play, *Tired of Rhetorical Questions?*, on Mar. 26—it's billed as a "satire of the corporate world with a shocking amount of sex and toilet references"—and Cathleen Rootsaert's *The Mother and Ms. Dixie* on Mar. 27. Rootsaert's play concerns a divorced housewife who is transformed into a stylish middle-aged goddess by her drag queen confidantes. It's an attack on ageism and anti-fat discrimination—perhaps it's Rootsaert's atonement for all the fat jokes she stuffed into her contribution to Catalyst's recent 4-Play fundraiser.

## She's got eggs and she knows how to use them

Speaking of Catalyst fundraisers, on Mar. 20, they'll be holding their traditional ceramic egg auction. Until I talked to producer's assistant Brenda McNicol, who's helping co-ordinate the auction, I had no idea people were so into this event, but apparently there are many Edmontonians who have amassed valuable and beautiful egg-art collections over the last seven or eight years and who still want to add to them.

"Every auction has some breath-taking eggs," McNicol says. And people have been willing to pay for them accordingly: at last year's auction, one of the eggs went for a staggering \$900. Many others sold in the \$500 and \$150-\$350 range, McNicol told me; however, she added, the low egg-to-bidder ratio means it's easy to pick up a decent egg for around \$25.

The auction has also begun attracting more and more respected artists; the list of contributors this year includes Joe Fafard, Brent Irving, Peter Field, Memi von Gaza, Victor Cicanski, Tom Gale and Brad Fraser. Ron Jenkins will be one of the auctioneers. The viewing and silent auction begin at 7 p.m. and the live auction starts at 8:30.

This year, the event is called Eggvint Garde. When I told McNicol that a catcher title would have been *Ovum Garde*, there was silence on the other end of the line. Gee—maybe my idea wasn't as clever as I thought. (*Et an nescis, Paulus, quantilla sapientia mundus regatur, ut dicit Oenisteria? O, de gustibus non est disputandum, ut alunt*—Ed.)

**Theatre Notes**  
continues on page 35

# Steppin' Out: Isn't this a lovely show?

Berlin tribute shakes the blues away

By PAUL MATWYCHUK

There was a real cornball streak to Irving Berlin, and the enduring popularity of white-bread, Norman Rockwell standards like "White Christmas," "Easter Parade" and, God help us, "God Bless America" have probably done more harm than good to Berlin's reputation.

He always had a sincere belief in square ideals like patriotism and everlasting love that kept him forever out of step with the New York "smart set" of the '20s and '30s—there's a famous story about the time Berlin tried out his new lyric, "I'll be loving you—always," on George S. Kaufman; Kaufman thought Berlin should change it to something much more realistic, such as "I'll be loving you—Thursday."

But as the cabaret revue *Steppin' Out with Irving Berlin* demonstrates, Berlin's emotional palette was as wide as that of any composer on Tin Pan Alley. There are plenty of glorious, upbeat numbers here, from "I've Got My Love to Keep Me Warm" to "Isn't This a Lovely Day," but there's a lot of moodier material as well. The first act of the show closes with one of the most poignant songs every written, "What'll I Do," with that beautiful, utterly perfect and heartbreaking lyric, "What'll I do with just a photograph to tell my troubles to?" Stephanie Devine gives the song everything she has, and I liked the way the show breaks for intermission on such a sad and lonely note.

Devine and the other cast members, Nicole Wassill and Matthew Goodall (and their talented pianist, Kevin Cripps) are barely in their 20s, but they've obviously put a good deal of work into

selecting the songlist. Overfamiliar Berlin standards like "There's No Business Like Show Business" and "Puttin' on the Ritz" are more than balanced by the presence of fresh discoveries like "Whisper It" and "Nothing More to Say," two gorgeous ballads well-sung by Wassill. Even "Blue Skies" sounds new; Devine slows down the tempo and lets the underlying melancholy of the song's minor key come through.

**They say Matthew Goodall is wonderful**

The two women get most of the evening's plum material; most of Goodall's solos are on more negligible songs, curiosities and novelty numbers like "Pack Up Your Sins and Go to the Devil" and "The Funnies." He does a good job, however, building to a crescendo on "Little Fish in a Big Pond," a song about a small-town boy trying to succeed in the big city, which must have been a subject close to Berlin's heart. And Goodall has a youthful, earnest face and voice that makes him a good duet partner for Wassill on "They Say It's Wonderful." (It's amusing when Devine follows that romantic number from *Annie Get Your Gun* with the grouchy anti-romantic "Snookey Ookums.")

*Steppin' Out with Irving Berlin* has a lot of cutesy stage business of the sort that show tune lovers have learned to put up with over the years. Still, it might be advisable, on their next production, for these three talented singers to hook up with a director who could give a little more snap to their stage business. It all seems a little tentative, especially when they walk onstage in white tie and tails and carrying canes.

This trio did a tribute show to Leonard Bernstein in November, and I look forward to seeing who they'll be saluting next. (Do I get to vote? Can I suggest Johnny Mercer or Frank Loesser?)

## theatre

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# Foot Works moves beyond mere toe-tapping

Vinok Worlddance clogs up their schedule

By KIM MacDONALD

The infectious music and energetic footwork of Irish dance grabbed North American audiences with the debut of *Riverdance*, and it still hasn't let go. Touring productions of *Riverdance* and *Lord of the Dance* sell out almost as soon as they're announced, and Shae-Lynn Bourne and Victor Kraatz have even transferred the form to ice.

Now Edmonton-based Vinok Worlddance is ready to take that passion for the dance one step further. "In folk dancing, there are so many kinds of footwork that happen," says Vinok co-founder, choreographer and dancer Leanne Koziak, "and with the interest in things like Irish dance, we thought it would be interesting to do a show that concentrates on footwork but shows a lot more of the variety that there is in dance."

Variety has always been a trademark for the Vinok troupe, which takes its name from a Ukrainian wreath of flowers. "For us, each of the different flowers was like a different culture. But you put all the different flowers together and it's

more like a bouquet, and it's got more variety and more colour to it and we felt that sort of represented what we did with dance," Koziak says.

## 11-step programme

*Foot Works*, Vinok's latest production, certainly doesn't lack variety. The show features dance and music from 11 cultures, including Spanish, Slovak, Romanian, Mexican and Hungarian.

And for the fans of Irish dance, *Foot Works* features four different types of step dancing.

In addition to the well-known Irish form, several derivatives also take centre stage. These include Appalachian clogging (which has Native and African American influences), and step dancing from Cape Breton and Quebec. "The one that we do is from the Saguenay Valley," says Koziak, "which is quite different from a lot of the dances you see from the French Canadian companies here in Alberta."

Finding dancers for such demanding programs can be a challenge. "We've been really lucky," says Koziak. "The male dancers have almost all been with us from the beginning. Every time we find people it's from a different source. One girl had done flamenco and Chilean all her life,

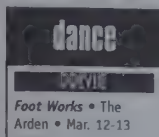
another person is a graduate of Grant MacEwan and has done a lot of tap and jazz throughout her life... another girl had danced with a folk dance company in Montreal."

## Don't Vinok it if you haven't tried it

Even with these diverse backgrounds, there's still a lot of training involved. "We have to supplement whatever dance training they have with what we do, because it's very difficult to find any dancer who has done all of these different styles," Koziak explains. In fact, it's likely that the only people who have undergone such a varied training regimen are the troupe members themselves.

The dancers aren't the only multi-talented ones in this company, though. Vinok's four musicians play several instruments over the course of a show—15 in this production alone. And when a new instrument is needed, Vinok doesn't add to the group. "It's more like we've said, 'Okay, we need this instrument, who's gonna learn it?' So all of a sudden the person who came to us as a violinist might be playing the accordion and the harp," Koziak laughs.

Fifteen instruments, eleven cultures, nine dancers and four musicians. It looks like there might finally be a dance show with something for everybody.



# Not much wrong with Congo Song

Schmidt dominates campy African potboiler

By PAUL MATWYCHUK

Stuart Cloete's obscure novel *Congo Song*, the basis for Nicole Zylstra's musical adaptation, must be one crazy book. I gather that Cloete's novel is largely plotless and that Zylstra has cooked up a foreign-intrigue plotline to give the show more of an engine, but still!

Olga is a dangerous femme fatale living in a compound in the heart of the African jungle, married to an obsessed, drug-addicted scientist, carrying on an affair with a masochistic Nazi officer and flirting with an undercover British spy, all the while placating her excitable pet gorilla and trained boa constrictor! It's the kind of thing even Josef von Sternberg might have considered a little over the top.

Trevor Schmidt and Angela Flatekval, who in various combinations directed, designed and choreographed the show, imaginatively evoke the world of Hollywood B-movies in the play's design. Every prop, costume and piece of furniture is either black, white or grey, although on a couple of occasions bright bursts of red and green light emanate from a wall of distorted glass screens at the back of the stage. It all gives this bizarre story the effect of taking place in some kind of deca-

dent, half-remembered film from the '30s, like the movie whose plot Molina relates from his prison cell in *Kiss of the Spider Woman*.

The twist in this production is that all the parts are played by actors of the opposite sex. (The performers are almost unrecognizable from the glossies displayed in the Varscona lobby.) Blair Wensley,

her short hair slicked back, plays the wormy Nazi Fritz, for instance, and Brenley Charkow, sporting a rectangular Tutankhamen beard and thick glasses that make her eyes seem enormous, is the cuckolded botanist Denys.

## Snake in the Grass

Humans play animals here, too. Tom Fedechko is chained to a platform for most of the play in his role as Congo the gorilla, who Olga raised from infancy, actually nursing him at her own breast. And the statuesque Linda Grass slinks around in a tiny cocktail dress and a beaded headpiece as Eve the snake—although it takes a while to realize that's what she is, especially since the first time we see her, she's carrying around a tray of drinks for the guests at a party.

I'm not sure what the point of all this cross-gender casting is supposed to be, but it does give rise to the two best performances in the show. Sharla Matkin is very funny as "Jack London," an uptight Britisher caught in the middle of some very un-British goings-on.

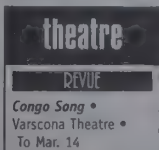
Matkin excels at playing flustered characters; I especially enjoyed Jack's nervous conversations with Eve the snake. Jack constantly talks about his ex-wife—you'd think she was the only woman he's ever known, and you'd probably be right.

## Smitten by Schmidt

The star of the show, however, is Schmidt, whose Olga is a memorably amoral creation, a sort of cross between Bette Davis in *The Letter* and Maria Montez in *Cobra Woman*. Schmidt seems to be having a ball playing such a triumphantly treacherous woman, who swans about the stage in a variety of glamorous outfits, sleeps with practically every other character in the play, lies outrageously and yet never has to pay for her sins.

*Congo Song* as a whole isn't quite on the level of its performances. The songs, except for the lengthy opening number, aren't particularly memorable. And Zylstra can't seem to decide what the play's theme ought to be—she touches base with a lot of bigtime ideas (true identities versus the masks we wear, civilization versus nature, man versus woman) but doesn't really develop any of them. The play, which initially promises to provocatively satirize the attitudes of '30s "civilized" society, winds up as a simple high-camp potboiler.

It's a lot of fun, but just as Olga keeps her pet Congo in chains for most of the play, Zylstra hardly ever lets the wildest themes in Cloete's original novel off their leash.





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## NIGHT SHIFT

In *Night Shift*, Henry Winkler tries to find a role for himself where he can play against type — his *Happy Days* role as the 'Fonz'. Part of the humour in this movie comes from the fact that we know what that type is, so it's kind of an inside joke for the audience. They know he's supposed to be cooler than cool, and in this movie he's not. So, how does an actor get out of being type-cast? Well, he can try like Winkler to play Scrooge in *An American Scrooge*, or he can try directing. Shelley Long has tried it herself, going back and forth between movies and television, and Michael Keaton has maybe taken a page from Henry Winkler here, too. He starts out in the movies as a funny guy, as we see him here, and then he becomes a good guy in the *Batman* movies. Then in movies like *Pacific Heights* he tries to be the bad guy — trying to stretch himself. I like to think of Ron Howard as a kind of Spielberg light, sort of working with similar types of stories — a similar style. And ever since he was a child actor, of course, he's been in the business. He's moved on to become a director, who has had notable failures like *Grand Theft Auto* in 1977. But then he went on to a series of successes, likeable successes like *Splash*, *Cocoon*, *Willow*,  *Parenthood*, *Backdraft*, and *Apollo 13*. It is an impressive accumulation of likeable successes, or if you like a good body of work. Like Spielberg, his movies are very slick, although a little bit more restrained than Spielberg's *Raiders of the Lost Ark*.

There has been a long relationship between prostitution and Hollywood. It's not hard to see the attraction of Hollywood to the subject of prostitution though, because after all everyone in the business is made up to look their best and is playing an endless game of pretend for money. And, of course, the hookers in this movie, and in other movies, look really good. Here we have the stereotype of the hooker with a heart of gold. In a fairytale mode you might think of her as the 'princess with amnesia', and we find a type like her in *Pretty Women* in the Julia Roberts character. This isn't just a stereotype though, it's a convention that belongs in the realm of princesses and dragons — the princess has to be rescued. In terms of plot, having a woman as a hooker, is a great excuse for a potential rescue.

What we have with *Night Shift* is essentially a movie about a life of crime, except in this case the crime is prostitution. In a lot of ways, sex has always been seen as mostly harmless, although Chuck insists that Belinda quit her job. The prostitutes in this movie seem fairly well-to-do, and well cared for. We have the notion that pimp is overall an ugly word, but that pimps can be good guys. For example, look at other movies like *Dr. Detroit* and *Risky Business*. What we have is a kind of social wish fulfillment — making prostitution both responsible, safe and almost financially do-able. Now, is Hollywood capable of actually suggesting in a comedy that we make social changes to make prostitution all of these things? Or, is it simply reflecting a current change in attitudes? Or, is this movie just having fun? What I suggest is it's probably doing all of these.

At the beginning of a lot of stories, and *Night Shift* is no real exception, the hero is sliding back-wards. He's not even static anymore. He's being sent back to the night shift at the morgue. I mean things are getting worse for him as he goes along. He's got a dead love life — nothing is going right. Well, books on careers, if you happen to read any, will tell you that even if you are in a dead-end job, you have to try to do something to put a little more life back into it. That's what happens in this movie, too. Chuck needs to become more assertive, and his new buddy Bill makes it his mission to change him, and so the scheme to run the hookers out of the city morgue. In the end though, after all of the comedy, Chuck finds that he can't go back to his old life. We see this when the sandwich guy comes by and he chews him out. And you see this when he stands up to the mean vicious dog. In the end, Chuck is the one who has to rescue his friends, and that's when he finally proves himself to be the hero of this movie.

With its mixing of sex and death, why isn't this movie more offensive or risky, or something? Well, it's because, in a sense, we have a candy-coated version of sex and death in here. The sex is treated rather primly for a movie full of prostitutes. We see that even during the scene with Chuck and Belinda, the camera cuts away right when they are getting started. And, death is even less evident in this movie. For a morgue there seems to be a definite lack of dead bodies. So, what might have been a black comedy in other directorial hands, is made more innocent and light by Ron Howard. Note to self: note that the director's choices as the author of a movie can make a movie distinctive. Imagine Roman Polanski directing *Night Shift*. But anyway, it's time to put this movie to bed until the next *Movie Worth Watching*.

## Hi, Edmonton, it's the Torture King

Zamora's freaks will bend over backwards to entertain you

By DAN RUBINSTEIN

On Saturday morning, somewhere on the lonely stretch of blacktop between Winnipeg and Thunder Bay, the two reigning North American freak shows of the late 20th century will pass within inches of each other.

It's been five years since Zamora the Torture King, citing artistic differences, left the Jim Rose Circus Sideshow — five bitter, feuding years, according to some. And now, with the Torture King touring east to west and Jim Rose prowling the continent in the opposite direction, the troupes will cross paths like dueling titans in the middle of Canada. Jim Rose's *Secrets of the Strange* plays at the Pyramid in Winnipeg on Friday night before heading to Thunder Bay, the Torture King takes over the same stage the very next night on his way to his Edmonton show.

"It'll be the Super Bowl of sideshows," vows the Torture King, a mild-mannered, businesslike 35-year-old who introduces himself over the phone with a matter-of-fact "Hi, it's the Torture King." "We're like two locomotives charging towards each other."

The Torture King, famed for his light-bulb-eating, broken-glass-stomping, spears-through-the-throat and skewers-through-the-biceps ways, was a founding member of the Jim Rose Circus in 1991. But over the years, as Rose phased out traditional freak show acts in favour of topless female Sumo wrestlers and Mexican transvestite wrestlers wearing strap-on dildos, the Torture King became disenchanted with the show's direction. And while there was no wrestling at Rose's show at the Rev last week-

### freaks

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Stunt Show • Rebar •  
Mar. 17



Zamora's Touring Stunt Show

end, it's easy to see why some performers would scorn its T-shirt-flogging ringleader, whose genital contortions and cheesy monologues are mere vestiges of the shock value his act used to possess.

"Jim Rose went more towards comedy and entertainment," the Torture King says, doubtfully there will ever be a reunion tour. "If I get on stage with them, it might turn into another kind of wrestling match."

### One man, many volts

Though some observers speculate that the feud is a publicity stunt dreamed up by the two performers, the Torture King insists it's legitimate. Rose's show is more funny, he says. "Mine is more amazing. There's less of a feel you're being taken for a ride." That said, the Torture King (his real name is Tim Cridland) doesn't really want to talk about the rivalry. He'd prefer to delve into the history and science of his act, which treats audiences to the sight of him sending enough

volts of electricity through his body to illuminate a light bulb and bending red-hot metal with his bare hands.

"It's the same type of thing people would take their kids to see not long ago," he says. "It used to be mainstream and now it's underground. But I'd say the show is PG-rated. Parents could bring their kids to see it, they'd just have to explain that some of the stunts are dangerous."

The Torture King stresses that his show is not about pain or injury, which he dislikes as much as the next guy. (And if that next guy is anything like me, he *really* dislikes pain.) Yes, he admits, some of the stunts do cause him a little discomfort, but that's mostly when he makes mistakes. "A lot of what I do is overcoming limitations that are in my mind," he says. "What I'm doing is accessing parts of my brain that are processing what I input." His ability to place mind over matter allows him to lie on a bed of nails while four heavy men stand on his chest, as well as perform more peaceful acts like standing on raw eggs without breaking them, or simply dealing with stress in his personal relationships.

### Rubber soul

Performing with the Torture King are Flexx the Rubber Boy, who hails from the French part of Mississippi, and Mighty Jack the Strong Man from Bulgaria. Flexx, who contorts his body through a tennis racket for a warm-up, can bend so far forward he can bite the seat of his pants. He can bend so far backward he can... well, it's better if you see it for yourself. It hurts just to write about it. "Flex is very much a genetic anomaly," explains the Torture King.

But the King himself is a pretty normal guy. He grew up in a small town in Washington and took a year of theatre in college. His dad's a Vancouver university professor (and is quite proud to see his son making something of himself). Sure, a few years back, the Torture King split the tip of his tongue so it resembles a serpent's. But that's not part of the show. And he doesn't even wear a nipple ring anymore — when he did, audiences suspected he was cheating on some of his stunts by using pre-pierced holes concealed throughout his body.

Now that would be a freak. ☺

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# Enter an Alternate universe

By PAUL MATWYCHUK

This month's *Alternate Eye* program of recent Canadian avant-garde movies and videos at the Metro contains six films, mostly from Ontario, made between 1994 and 1996. I was unable to view the longest entry, Garine Torossian's *Drowning in Flames*—which, judging from the title, sure sounds like it could be pretty spectacular!—but here are my impressions of the other five.

Leading off the evening is Dawn Wilkinson's *Dandelions*. On the soundtrack we hear a young woman, perhaps Wilkinson herself, discussing the concept of "home" with an unseen, unheard interviewer. It's a difficult concept for her, since she's a black woman who grew up in the only black family in the small town of Acton, Ontario.

While she has a natural fondness

for the place she was born, she can't help but feel like an outsider there all the same. As she struggles to articulate her feelings, we see black and white footage of Wilkinson cavorting in a field of dandelions. Some of the imagery is disposable, but the film is still a concise, effective exploration of racial and national identity.

Philip Barker's *A Temporary Arrangement* shows people

interacting with nature in a more impressionistic way. His film is a series of poetic images of men and women, fully dressed, floating peacefully on their backs in a secluded river as the current carries them gently away. A lovely score sets the tranquil mood. Barker frequently splits the screen into nine squares, which gives some of the images an interesting cubist appearance that only occasionally recalls the opening sequence of *The Brady Bunch*.

## So Su me

Su Rynard's *8 Men Called Eugene* is the slickest-looking film on the program; it uses sophisticated graphics and computer animation to tell the history of genetic research and the constant temptation on the part of scientists to employ eugenics as a method of improving the human race. Hadley Obodla, a genetically desirable actress whose strange name sounds like it ought to belong to a character in a David Cronenberg movie, is very good as the emotionless narrator.

I could have done without Phil Hoffman's *Cibimera*, in which still images of cities on various continents are edited together into a fluid, jangly blur. At 15 minutes, it goes on much too long, and its apparent theme—the bustle of life in the city—is not very fresh.

Mike Hoolboom's *Letters from Home* closes the program. Various people—men and women, adults and children—read portions of a 1988 speech by gay activist Vito Russo demanding that the AIDS crisis be taken seriously by mainstream society; a collage of archival footage and new scenes shot by Hoolboom play underneath. The film never feels like propaganda, though thanks to the cast's understated readings and Hoolboom's inventive choice of imagery and sound. Near the end of the film, for instance, we see a Technicolor sunset as "Amazing Grace" plays on a wheezy organ. Hoolboom transcends the calendar art kitschiness of it all, though, with an artful, direct, humanistic closing monologue.

## experimental

REVUE

*Alternate Eye • Metro Cinema • Mar. 11*

# Curing cinematic hyperglycemia



## The Corruptor mates East to West

By MARK HARRIS

For the past few years, Hollywood has been trying to integrate the conventions of the fast-paced, super-high-body-count Hong Kong crime film with those of the American-style cop movie. Aside from John Woo's last feature, *Face/Off*, most of these hybrids have had only fair to middling success.

With their abstract, almost balletic quality, shootouts in Hong Kong movies are pitched in a less serious key than the equally unbelievable, but somewhat grittier, American gun battles. The spell of the semicomical, aesthetically beautiful and entirely guilt-free massacres that are an integral part of Cantonese action cinema has yet to be mastered by the magicians of SoCal.

To his credit, American director James Foley recognized this fact and decided to borrow only the most translatable Hong Kong cop-movie trademarks for his latest film, *The Corruptor*. He particularly zeroes in on one theme common to both Chinese and American genres (and the French *film policier*, too, for that matter): the buddy relationship that develops between an older, more experienced but crooked detective and his younger, wet-behind-the-ears, idealistic partner when these two very different men are obliged to work together.

It's an old formula, but it still works.

## Saturated Yun-Fat

There are dichotomies galore in *The Corruptor*. Nick Chen (chop-socky screen idol Chow Yun-Fat), the superstar of the New York Police Department's Asian Gang Unit, is a much-decorated officer with a Dirty Harry-style approach to law enforcement. He's also not averse to taking the odd kickback from the least disagreeable of Chinatown's warring crime

lords. His partner is Danny Wallace (Mark Wahlberg), the only Caucasian in the unit. As expected, Danny's world-view is much less cynical than Nick's.

While *The Corruptor* is replete with sanguinary set pieces (during one high-speed car chase, six innocent bystanders and three gang bangers are shot to pieces), much of the film is devoted to character development (of the principal players, at least; Foley could have done a lot more with Nick and Danny's associates).

In most respects, this film is a fairly happy compromise between Eastern and Western action styles, between serious and farcical cop noirs, between tradition and originality. A masterpiece it is not, but a decent effort it most definitely is.

*The Corruptor* also provides us with pleasant relief from all the sugar Hollywood's been forcing down our throats of late. Nothing staves off cinematic hyperglycemia as effectively as a bracing dash of pepper.

## action

PREVIEW

*The Corruptor • Cineplex Odeon • Opens Mar. 12*

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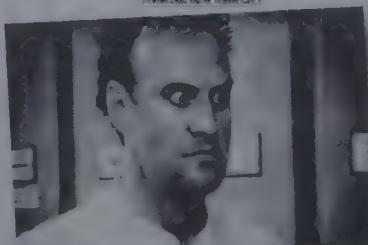
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# Mutant babies, voodoo potions, handheld cameras

*The Kingdom Part II* is another von Trier triumph

By PAUL MATWYCHUK

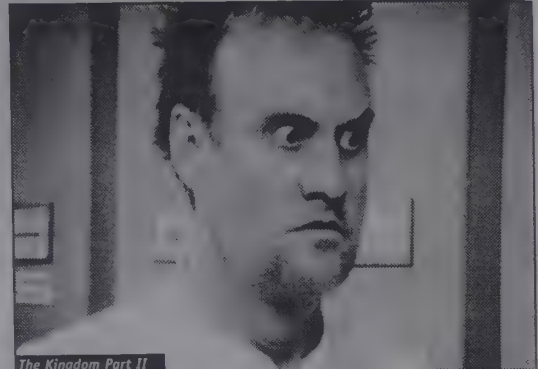
Forget *The Phantom Menace*; the second installment of the epic hospital saga *The Kingdom* is the sequel of the year. I can't think of another recent movie that provides as much giddy pleasure as this one and its predecessor do. It's a maximalist triumph of the imagination, with a superabundance of characters and a hilarious tangle of crisscrossing subplots.

It's part comedy, part horror movie, part soap opera, part bureaucratic satire and it confirms the status of co-director Lars von Trier as one of the most exciting filmmakers in the world. Yippee!

*Part II* is as full of apocalyptic intrigue as *Part I*. The spectacularly hypocritical neurosurgeon Professor Helmer (Ernst-Hugo Järegård, who has developed such bags under his eyes that they actually droop out over his surgical mask) has returned from his trip to Haiti with a voodoo potion he hopes to use on a doctor holding evidence against him in a negligence lawsuit.

Meanwhile, the driver known only as "The Falcon" continues to conduct his against-the-traffic-flow ambulance races, the elderly psychic Mrs. Drusse's investigation into the spirits haunting the hospital reveals the presence of Satan... and let's see, what else? Oh yeah, Judith the intern begins to care for her grotesque half-human, half-demon baby, which she names Little Brother (played by Udo Kier, whose head rests atop an ever-growing series of prosthetic bodies).

The relationship between Judith and Little Brother provides the movie's strangest and most tender scenes. The child grows at an alarming rate, developing a gigantic, distended belly and long,



*The Kingdom Part II*

spindly arms and legs—but it emerges that this monstrous appearance actually disguises a pure soul bravely battling a rising tide of evil. The aristocratic, sinister-looking Kier almost always plays psychos and villains, but as the good-hearted Little Brother, he gives his best performance ever, displaying a gentleness he's never been allowed to show previously.

## Kingdom scum

Järegård's Helmer, the incompetent, snobby Swedish doctor forever railing against the "Danish scum" surrounding him, is as enjoyably loathsome as ever. But heroes emerge, too: Jens Okking, as Mrs. Drusse's hulking, slow-witted son, shuffling patiently behind her as she prowls the hospital corridors, begins to seem like a kind of gentle saint by the end of *Part II*. Similarly, Ole Boisen's Christian shows himself willing to endanger his life for the sake of a moral principle.

*The Kingdom*, originally a Danish TV series, bears many similarities to David Lynch's *Twin Peaks*: the proliferating subplots, the deadpan line readings, the eccentric characters, the streak of sophomoric humour, the stark division it draws between good and evil, the

way it shows the powerful supernatural world infiltrating the world of the everyday. There's even a character named Bob and a mounted moose head that drifts through the background of a couple of scenes.

## The Devil went down to Denmark

But where Lynch's directorial style is precise and mannered, von Trier favours handheld cameras, jagged editing and intentionally dreary sepia-toned photography. This docudrama immediacy can make some of the sudden outbreaks of weirdness (as when one character unexpectedly starts growing devil's horns from their forehead) especially startling.

And whereas Lynch is more concerned with mood, often to the point of opaqueness, von Trier loves plot. At four and a half hours, *The Kingdom Part II* is twice as long as a normal movie, but it has enough plot for 10. (Don't worry if you haven't seen *Part I*, either. Metro Cinema will kindly provide a synopsis of what you've missed.) And just like *Part I*, *Part II* abruptly, cheekily ends just as all hell seems to be breaking loose.

I couldn't care less about the hullabaloo over Annakin Skywalker and the planet Naboo—all I want to know is whether Mrs. Drusse gets out of that elevator alive. **D**

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# a MINUTE at the MOVIES by Todd James

**ANALYZE THIS** Robert De Niro is hilarious as Paul Vitti, a mobster with issues in this well-written comedy. Billy Crystal plays a shrink with the dubious honour of serving as Vitti's resident psychiatrist. It seems Vitti's childhood pain from watching his Mafia father get gunned down in a public restaurant has come home to roost. Just as the cop from across the country are gathering for a crucial strategy meeting, Vitti begins to have serious problems controlling his emotions. Fearing the worst—loss of confidence in front of his rival godfella (Chazz Palminteri), Vitti gives Crystal an offer of employment—he literally—can't refuse. But Crystal has problems of his own, not the least of which is his impending wedding to Lisa Kudrow. Comedy is Crystal's forte, but who would have thought De Niro would get nearly all the laughs? Director Harold Ramis (*Groundhog Day*) doesn't bother too much with the story; he simply gets Crystal and De Niro into therapy sessions and lets the comedy blossom. **B+**

**CENTRAL STATION** When Fernanda Montenegro was named as an Oscar nominee for best actress, movie fans everywhere asked the obvious question: "Who?" In this heart-breaking film from Brazil, Montenegro proves why she deserved the nod. She plays Dora, a cynical conceiver in Rio de Janeiro's Central Station. A warm smile masks her cold, arrogant heart as she writes letters for the city's illiterates—but instead of mailing them as she's paid to do, she stuffs them into a drawer in her dingy apartment. When a young boy's mother is killed in front of her shop, Dora's initial instinct is to profit from the boy's misfortune; however, in a surprising fit of conscience, she takes the boy under her wing and journeys across Brazil with him as he seeks his father. Director Walter Salles sets the story of Dora's redemption against a panoramic landscape as the pair travel by bus, truck and on foot in search of a man who might not even be alive. For the first time in years, Dora sees the possibilities of life. *Central Station* is a very human story that appeals to the heart and the head. **B+**

**CRUEL INTENTIONS** Teen flicks meet French literature in *Cruel Intentions*, but, alas, the crudest intention of this cheap black comedy is to wrest eight bucks from your wallet by using as much hype as possible, including comparisons to Pierre Choderlos de Laclos's un-, semi-novel *Dangerous Liaisons*, which this

film only barely resembles. The young talent in the cast includes Sarah Michelle Gellar—the bane of bloodsuckers everywhere as TV's *Buffy the Vampire Slayer*—who plays Kathryn, an aristocratic high-school queen with a devout heart. She orchestrates a seductively sinister plan with her lecherous half-brother, Sebastian (Ryan Phillippe), involving the deflowering of Kathryn's naive rival and the seduction of the new headmaster's daughter (Reese Witherspoon). Gellar and Phillippe are believably evil as two hopelessly spoiled and corrupt teens, and the film certainly has some steamy moments. But a black comedy needs wit—writer-director Roger Kumble (who wrote *Dumb and Dumber*) hardly has the chops to turn this into anything other than a puerile love spat. **D**

**BMM** This film promises to lead us down a seamy and terrifying path into the darkest corners of society, a world of sexual depravity and unspeakable terror that exists right under our noses. But while the world of hardcore pornography may be the backdrop to this thriller, it plays second fiddle to a by-the-book action-movie plot. Nicolas Cage is Tom Welles, a surveillance specialist hired by a wealthy widow to determine whether a piece of film, owned by her late husband, is in fact a snuff film showing the graphic murder of a young girl. Welles's experience tells him that snuff films are pure fiction, but, seizing an opportunity to make a name for himself, he leaves his wife and young child and descends into the porno demimonde with the help of Max, a street-smart adult book-store clerk (played by Joaquin Phoenix). For all its portentous atmosphere, *BMM* is about as disturbing as thumbing through the underwear section of a Sears catalogue. By the time Welles finally zeroes in on the villains behind the young girl's disappearance, *BMM* has lost all hope of being the daring, on-the-edge film it promised to be. That's no surprise, considering the director is Joel Schumacher, a filmmaker better suited to lighter fare like his previous effort, *Batman and Robin*, and who quickly discards this script's daringness and scandalous subject matter in favour of dull, overlong, bullet-riddled chase scenes. **D**

**LITTLE VOICE** Based on a stage play expressly created to showcase Jane Horrocks's uncanny talent for mimicry, this is a superbly written and hilarious film that stars Horrocks as "Little Voice," nicknamed "LV" by her domineering mother (Brenda Blethyn), in an Oscar-nominated perfor-

mance. LV is a talented but shy girl who barely utters a word except when she's alone in her bedroom, where she delivers dead-on impressions of her favourite singers. It's her way of remembering her late father, who adored female stars like Judy Garland, Shirley Bassey, Marilyn Monroe and Marlene Dietrich. LV's mother brings home a sleazy talent scout (Michael Caine) who attempts to drag the girl's talents out of the bedroom and onto the stage. This is a wildly hilarious film, with prize-worthy performances: all around Ewan McGregor gives a gem performance of LV's pigeon-loving, snoring, and jibe Broad-bent is hilarious as the spectacularly untalented "starmaker" Mr. Boo. **B+**

**MESSAGE IN A BOTTLE** Kevin Costner could use a hit movie these days, especially after *The Postman* turned up in the dead letter office. *Message in a Bottle* returns him to the kind of romantic role that has served him so well in movies like *The Body Guard*—he's warned, though, this is a monumentally weepy film saved from a watery death by a cast that includes Paul Newman and Robin Wright-Penn. Penn is Theresa, a researcher for a Chicago newspaper who discovers a love letter sealed in a bottle. Captivated by the message's sentiments, she searches out the author: Garrett, a sailboat builder (Costner). A romance develops, but Theresa is still reluctant to tell Garrett she's read his letters, which he had thrown into the ocean as a message to his late wife. Garrett is still in love with her, so reluctant to move on despite his growing attraction to Theresa and his father's urging to let go of the past. Despite its gloomy nature and languid pace, the movie is strangely compelling—one of the key reasons is Paul Newman, who really has gotten better with age. This is a sappy movie, to be sure, but there's a lot of chemistry between the moody Costner and the luminous Penn. **B+**

**OCTOBER SKY** Set shortly after the Russians' first Sputnik launch in 1957, *October Sky* is based on the true story of Homer Hickam (played by Jake Gyllenhaal), the son of a West Virginia coal miner. Inspired by the dawn of the space age, Hickam defies the wishes of his strict father (Chris Cooper) and sets his mind on conquering the final frontier—with the help of his friends, he tries to build and launch his own rocket. Based on the book *Rocket Boys* by NASA space engineer Homer Hickam himself, this is a warm and inspirational movie that captures the imagination just as Hickam was enthralled by Sputnik's dash across the October sky. Laura Dern plays Hickam's physics teacher, who further encourages him to overcome overwhelming obstacles and the narrow-minded views of his father. **B+**

**RUSHMORE** As the busiest student at prestigious Rushmore Academy—he's president of the chess club, the founder of the debating team, member of the dodgeball team and the school drama club and editor of the school yearbook—Max Fischer (Jason Schwartzman) has little time

for scholastic achievement. He's the worst student at Rushmore and soon gets expelled; things only get worse for him when he falls for a first-grade teacher, Miss Cross (Olivia Williams), and concocts a plan with a wealthy Rushmore alumnus (Bill Murray) to win her love by building an aquarium in her honour. When Murray's character falls for the teacher too, Fischer uses all his devious talents to destroy his rival. This is a quirky little film from director Wes Anderson (*Bottle Rocket*). Fischer is an obsessive character who refuses to let his lack of talent get in the way of anything he attempts. Murray is funny as the steel tycoon who meets his match in the 15-year-old. An outstanding soundtrack helps propel this offbeat comedy treat. **B+**

## Vancouver

### CINEPLEX ODLON CINEMAS

KING MOVIE LISTINGS  
FRI, March 12 - THU, March 18, 1999

**EATON CENTRE CINEMAS**  
2nd Fl. Phone 610-1111 x. 102/103 • 421-7200

**WING COMMANDER** PG  
Daily 1:00 4:20 7:10 9:55 pm  
No passes  
Presented in Digital Theatre Sound  
**CRUEL INTENTIONS** 14A  
Daily 1:00 4:20 7:10 9:55 pm  
Coarse language, sexually suggestive scenes throughout  
NOTE: No 7:10 show 3/11/99

**THE DEEP END OF THE OCEAN** 14A  
Daily 1:10 4:10 7:20 9:30 pm  
Brutal violence throughout. Presented in Digital Theatre Sound

**THE CORRUPTOR** 18A  
Daily 1:00 3:40 7:40 10:05 pm  
Brutal violence throughout. Presented in Digital Theatre Sound

**BABY GENIUSES** PG  
Daily 7:50 9:30 10:20 8:50 pm  
**SHAKESPEARE IN LOVE** 14A  
Daily 12:30 2:30 4:40 6:10 pm. Presented in Digital Theatre Sound

**NOTE:** Re 4:40 or 9:10 show 3/11/99, showing only at 9:30. SPECIAL SNEAK PREVIEW OF ED TV 3/13/99 AT 7:00. Stay as our special guest for SHAKESPEARE IN LOVE at 9:30

**SUCH A LONG JOURNEY** 14A  
Daily 1:30 3:50 6:30 9:10 pm. Presented in Digital Theatre Sound. Disturbing scenes.

**CARRIE 2: THE RAGE** 14A  
Daily 1:40 4:30 6:50 9:20 pm. Violent and gory scenes.

**8 MM** R  
Daily 1:20 4:00 7:00 9:40 pm. Violent content, disturbing content.  
NOTE: Re 7:00 show 3/11/99

**WESTMOUNT 4** 14A  
1111 Burrill Street, Burrill • 492-7200

**THE DEEP END OF THE OCEAN** 14A  
Daily 1:00 3:30 6:10 8:40 pm  
**CRUEL INTENTIONS** 14A  
Daily 4:45 9:15 1:40 4:10 6:40 9:10 pm. Coarse language, sexually suggestive scenes throughout.

**WING COMMANDER** PG  
Daily 7:30 10:00 1:30 4:00 6:30 9:00 pm. No passes  
**THE CORRUPTOR** 18A  
Daily 7:15 9:45 1:15 4:45 7:15 9:45 pm. Brutal violence throughout

**CLAREVIEW TOWN CENTRE** 14A  
4211-137 Avenue • 421-6666

**THE PRINCE OF EGYPT** PG  
Daily 12:30 3:00 pm. Presented in Digital Theatre Sound.

**SAVING PRIVATE RYAN** 14A  
Daily 2:10 8:30 pm. Presented in Digital Theatre Sound. Graphic war violence.

**BABY GENIUSES** PG  
Daily 1:10 3:30 6:10 8:40 pm  
**THE OTHER SISTER** PG  
Daily 12:40 3:40 6:40 9:35 pm  
Presented in Digital Theatre Sound. Not suitable for younger children

**8 MM** R  
Daily 1:20 4:10 7:00 9:45 pm  
Violent content, disturbing content.

**THE DEEP END OF THE OCEAN** 14A  
Daily 1:30 3:50 6:50 9:20 pm  
**CARRIE 2: THE RAGE** 14A  
Daily 2:00 4:40 7:50 10:10 pm. Violent and gory scenes.

**WING COMMANDER** PG  
Daily 12:30 2:40 5:00 7:20 9:40 pm. Presented in Digital Theatre Sound. No passes  
**CRUEL INTENTIONS** 14A  
Daily 1:00 3:10 5:20 7:40 9:50 pm  
Coarse language, sexually suggestive scenes throughout.

**THE CORRUPTOR** 18A  
Daily 1:50 4:30 7:30 10:00 pm. Brutal violence throughout. Presented in Digital Theatre Sound.

**ANALYZE THIS** 14A  
Daily 1:40 4:00 7:10 9:30 pm. Coarse language throughout. Presented in Digital Theatre Sound.

**WESTMOUNT 4** 14A  
1111 Burrill Street, Burrill • 492-7200

**BABY GENIUSES** PG  
Daily 1:40 4:30 6:30 9:00 pm  
**SHAKESPEARE IN LOVE** 14A  
Daily 1:30 4:00 6:40 9:30 pm  
NOTE: Re 4:40 show 3/11/99, SPECIAL SNEAK PREVIEW OF ED TV (ETC) 3/13/99 AT 7:00. Stay As Our Special Guest for SHAKESPEARE IN LOVE at 9:30.

**THE PRINCE OF EGYPT** PG  
Daily 1:30 3:50 pm  
**8 MM** R  
Daily 1:40 4:30 7:20 9:40 pm  
Violent content, disturbing content

### CINEMA 6

WESTMOUNT TOWN CENTRE  
PHASE 1, RIVINGTON AVE.

**THE NIGHT** PG  
Daily 4:30  
Mon Sat Sun 1:30 3:45 pm.

**PLANETHEVILLE** PG  
Daily 9:00 pm  
Daily 6:45 8:45 10:45 12:30 2:30 4:30 pm.

**A BUG'S LIFE** G  
Daily 7:25 9:30 pm. Coarse language, gory violence  
**THE FACULTY** PG  
Daily 7:40 10:10  
Mon Sat Sun 1:00 3:00 5:00 pm. Coarse language

**RUGRATS** G  
Mon Sat Sun 12:45 2:45 4:45 pm.  
**THE FACULTY** PG  
Daily 7:25 9:30 pm. Coarse language, gory violence

**AT FIRST SIGHT** PG  
Daily 7:10 10:10  
Mon Sat Sun 1:15 4:00 pm. Suggestive scenes.  
**SIMPLY IRRESISTIBLE** PG  
Daily 10:00 pm.

**GLORIA** 14A  
Daily 9:45 11:45 1:45 pm. Coarse language, violent scenes.  
**ENEMY OF THE STATE** 14A  
Daily 1:00 3:00 5:00 7:00 9:00 pm. Coarse language, violent scenes.

## Vue Movies

Edmonton Film Society  
Provincial Museum Auditorium  
102 Ave & 128 St  
439-5285

**FOUR DAUGHTERS (1938)** Dir. Michael Curtiz. Starring Claude Rains, John Garfield and the Lane sisters. A beautifully acted adaptation of Fannie Hurst's story of four small-town girls with a musical father, whose lives are all altered by four young men. Monday, March 15 at 8 p.m.

**Metro Cinema**  
Zeidler Hall, Citadel Theatre  
9828-101A Ave  
425-9212

**THE KINGDOM, PART II (1997)** Dir. Lars von Trier and Morten Arnfred. Starring Ernst Hugo Jørgensen, Kirsten Rolffs and Udo Kier. The madness of the cult classic continues in this surreal, satirical horror schlocker set in a Copenhagen hospital. Outrageous farce coupled with Kafkaesque grotesquerie and horror. Fri - Sat, March 12 - 14 at 6:30 p.m.

## Alternative Video Spot

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No gags,  
no gimmicks.

Just the  
best  
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in town!!

SPOT 1.  
10050 - 82 Ave.  
ph. 439-2233

SPOT 2.  
#2, 9028 Jasper Ave.  
Ph. 429-2232



<http://www.compumart.ab.ca/altvid/>



# Restaurants

Fax your FREE listing  
to 426-2889

## LEGEND

\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	\$30 per & up

\* Price per person, before tax & tip

## ALTERNATIVE

**Badass Jack's** (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. A fresh and healthy alternative, featuring fresh baked bread, carved off the roast studs, and homemade side dishes. (open 'til 12 am on weekends) \$

**Ber-zerk** (8128 - 103 St., 431-9864) Bigger scoops + low prices = A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milk shakes, floats, homemade waffle cones, 'squishies' (aka slurpees), etc. \$

**Le Brasserie** (10332 Whyte Ave., 434-6597) Now providing the freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. Come in and check out our friendly atmosphere with friendly staff. \$

**Cafe Mosaics** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. \$

**Route 99 Diner** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-5\$

## BAKERIES

**Mr. Samosa** (9630 - 142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanita, samosas, nan and rottie. Indian sweet maker.

**Skoep's Bake Shop** (10115 - 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon.-Fri.

**Tree Stone Bakery** (8612 - 99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough), flour milled on-site, Brioche (Fri & Sat.) and more. Tues-Fri 10:30 a.m.-6 p.m. Sat 9 a.m.-4:30 p.m.

## BISTROS

**Bistro Praha** (10168 - 100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$5

**Cafe Select** (10016 - 106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. Open to 2 am seven nights a week.

**Cafe De Ville** (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$5

**Carole's Cafe & Catering** (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere.

An affordable alternative to downtown hotel catering. \$-5\$

**Cast Bon Bistro** (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post 5 building. Light lunches, salads, vegetarian fare, specialty coffees, delicious desserts, muffins and other baker goods, all homemade. "It's all in the name".

**Cilantro's on 111th** (10322-111 St., 424-6182) Invites you to enjoy a relaxing evening in a quaint and casual atmosphere, with a wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$5

**Manor Cafe** (10109 - 125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$5

**Mattess Urban Bistro** (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagast on tap. \$5

**Russian Tea Room** (10312 Jasper Ave., 426-0000) We have a delicious variety of food to choose from, including the best cheesecake in town. Our centrally located restaurant has a quiet and romantic atmosphere, candlelight at night to warm your heart. We also do Tea Leaf Readings. Open 7 days a week. \$5

**Sweetwater Cafe** (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our specialty pastas. \$5

## BREWRIES

**Brewsters** (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. brewery tours available. \$5

**Taps Brewpub & Eatery** (3921 Calgary Trail S., 944-0523) Our exclusive Microbrewed Ales and lagers are produced in our site brewery (Brew-tours with your glass). We feature a Large Skyline over an oak bar and a tempting full menu. Play pool, darts, NTN or relax with your friends in the library by the fireplace.

## CAFES

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130 - 103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skoep's Bake Shop. \$

**Bennys Bagels Cafe on Whyte** (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. \$

**Breadstick Cafe** (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

**Cafe La Gare** (8104-103 St., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. (10308A-81 Ave., 439-2969) Smoking. Just two doors down, with a style of its own! \$

**Cappuccino Affair** (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, love-seat groupings. Light breakfast, lunch or night-time snack. Specialty and European coffees, fully licensed. Catering and take-out available. \$

**Cast Bon Bistro** (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the Old Post Office Building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name".

**The Commissary** (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffee, catering and weekend brunch. Fast, friendly service in a casual atmosphere. \$

**Jazzberry's Too Cafe** (10116-124 St., 488-1553) A great "alternative" with friendly staff, good home style cooking in a relaxed environment. Smokers always welcome. \$

**Juliano's Restaurant & Cappuccino Bar** (11121 - 156 St., 451-1117) Wonder food and prices mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$5

**Katmandu Coffee Cafe** (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant, inviting environment that encourages conversation. Similar to the early coffee houses of Europe, updated to reflect the contemporary life-style of today's coffee and jazz connoisseur. Gourmet coffee, specialty coffee (both hot & cold) Espresso & light lunch food items. \$

**Makapaka** (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts too. \$

**Misty on Whyte** (104588 - 82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! \$3.95 lunch special everyday. Smoking & non-smoking areas.

**Muddy Waters Cappuccino Bar** (8211 - 111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

**Remedy** (8631 - 109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere with two pool tables. Lots of free parking beside The Movie Studio. Mon-Thu & Sun 10-12 am; Fri & Sat 10 am - 1 am.

**Sugar Bowl** (10922 - 88 Ave., 433-8369) The esoteric & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

**Sunterra Market** (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. Fresh meat counter, produce deli, fresh bread, ready to heat entrees. Coffee bar with specialty coffee, cappuccino, latte. Eat in or take home. Corporate or private catering available. \$

## CAJUN

**Cajun House** (7 St. Anne St., St. Albert,

460-8772) Worth the drive to sample some of the best Jamaican and Gumbo in the province. \$5

**Da-De-O** (10548 - 82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$5

**Louisiana Purchase** (10320 - 111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$5

## CANADIAN

**Barb & Ernie's** (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$5

**Billiards Club** (2 fl. 10505 - 82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

**Bones** (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. \$

**David's** (8407 Argyle Rd., 468 - 1167) Specializing in Alberta beef dishes on the south of the town. \$5

**Franklin's Inn Dining Room** (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. Featuring our carved roast beef buffet Friday nights and our \$8.95 Sunday Brunch buffet! Open at 5 am Mon-Fri., 6 am Sat-Sun. \$-5\$

**The Garage Burger Bar and Grill** (10242 - 106 St., 423 - 5014) The best home made burgers with daily lunch specials at student - friendly prices. \$

**The Grinder** (10957 - 124 St., 453 - 1709) For a casual dining experience visit the Grinder. 20 years old but under new management. When you've done your meal head to the lounge or games room. \$-5\$.

\$\$\$

**High Level Diner** (10912 - 88 Ave., 433 - 0993) Wholesome and health conscious - Known for their tasty hummous and veggie burgers. \$5

**Insomnia Pub** (5552 - Calgary Trail South, 414 - 1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

**Iron Horse Eatery & Watering Hole** (8101 - 103 St., 438 - 1907.) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings.

**Keegan's** (8709 - 109 St., 439 - 8934) At any hour, the last word in Huevos Rancheros. \$

**Larry's Cafe** (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap prices! \$

**Nellie's Tea Shoppe** (12606 - 118 Ave., 452 - 9429) Edmonton's best kept secret on the north side. Featuring all home - made meals. Specializing in traditional English high tea and gourmet evening meals. \$5

**The Raven** (10338 - 81 Ave., 431 - 1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

**Rosie's Bar and Grill** (10604 - 101 St., 432 - 3499) Nothing fancy, but sensible home cooking without the frills. \$

**The Sidetrack Cafe** (10333 - 112 St., 453 - 1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$-5\$

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts and unique gifts to browse around. Mysterly dinners held monthly. Breakfast & lunch \$5; dinner \$-5\$

**Timothy's** (10250-102 Ave., 3rd Floor Easton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. \$

**Turtle Creek Cafe** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes + pizza, stir-fries, pasta and more. \$5

**Unheardof Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine din-

# Quick Bites

**The Bagel Tree**, located on Whyte Avenue, now serves afternoon tea from 2-4 p.m. Wednesdays and Thursdays. Their deluxe afternoon tea package includes savoury items, scones and imported Devonshire clotted cream, a selection of homemade squares garnished with fruit and a choice of 40 teas, including five premium loose teas from Acquired Tastes Tea Shop. For smaller appetites and shorter visits, they offer a smaller version of afternoon tea, named the "wee tea."

• • •

**Gourmet Goodies'** cooking classes will start up again at the end of this month. Upcoming themes are Canadian cuisine: fabulous flavours of Canada's indigenous foods, favorite dishes of Edmonton restaurateurs, Mediterranean cuisine, seafood and grilling. These hands-on classes are always very popular, so plan ahead. To register, call Gourmet Goodies at 438-1234.

• • •

**Sunterra Market** in Commerce Place now has a great, convenient dinner program. On the way home, stop by and pick up a "Sunterra on the go" dinner. They're fresh dinners prepared that day by the Sunterra chefs, packaged and ready to take home. These fully-prepared meals only need to be reheated. Menus change daily, so stop by the market or call them at 426-3791.

• • •

Information for Quick Bites is welcome. Just fax us at 426-2889 or e-mail us at [quickbites@vue.ab.ca](mailto:quickbites@vue.ab.ca).

ing establishment in a newly renovated building. \$555

**Urban Lounge** For lunch, dinner or late night fare, experience wholesome home-made 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our Jazz trio while you dine. \$

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

**Zac's Place Cafe and Pub** (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

## CHINESE

**Genghis Grill** (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$

**Man's Cafe** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$5

## EAST INDIAN

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

**Mr. Samosa** Creative East-Indian cuisine. Come in & let your taste buds jump with joy with a whole new experience in the authentic East-Indian cuisine. \$

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

**Spicey House** (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakodas, banyans, tandooris. Catering for all occasions. \$

## EUROPEAN

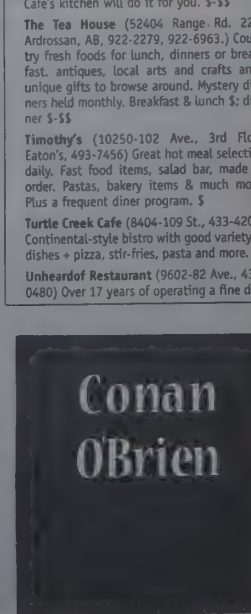
**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$5



**Genghis Grill**  
10115 - 100A St.  
Downstairs, Empire Building • 424-6197



**Micro Brewery**  
14 different ales & lagers brewed on site  
Menu items available late: 12 am weeknights  
1 am Friday & Saturday  
Happy Hour 4-8 pm  
Join us for St. Patrick's Day, Wed. Mar. 17th!  
11620-104 Ave. • 482-4677



**Conan O'Brien**



# Restaurants

Fax your FREE (reservations) to 426-2869

## LEGEND

\$ Up to \$10 per\*  
 \$\$ \$10-20 per  
 \$\$\$ \$20-30 per  
 \$\$\$\$ 30 per & up

\* Price per person, before tax & tip

**Madisons Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Up-scale regional cuisine with a European influence. Full catering and banquets. Mon-Sat 8am-11pm, Sun 8am-2pm. \$\$\$

## FISH & CHIPS

**Paperboy's Fish and Chips**, Eggrolls and Art (9965-82 Ave., 431-0865) We have the best fish and chips!!

## GREEK

**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. See you there!

**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$\$\$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. \$\$\$

## IRISH PUB

**O'Byrne's Irish Pub** (10616 - Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. \$-\$\$\$

## ITALIAN

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$\$

**Chianti** (10501-82 Ave., 439-8729) Botellicci paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$\$

**Fiore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

**Frank's Place - Pacific Fish** (10020-101 A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival Fun!! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. \$-\$\$\$

**Giovanni's Restaurant** (10130-107 St., 426-2021) Delicious cuisine for a song - featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$\$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

**Italian Kitchen Restaurant** 69 Ave., 178 St., Callington Mall, 489-5619. Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. The best in Italian foods. Lunch buffet and take-out available.

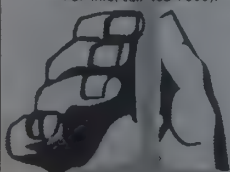
**Sheeky's** (7623 Argyll Rd., 486-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$\$\$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic

## booze of the week

**Masi Amarone 1994**—a majestic wine which combines virility and grace, it becomes very complex as it ages. Perfect for red meats, game and aged cheeses. \$23.95. (Note: You can try this and other Italian reds at a tasting at Crestwood Fine Wines on Saturday, March 13—free applies. For info, call 488-7800).



Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$\$\$

**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$\$\$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$\$\$

**Zenari's on 1st** (10117-101 St., 425-6151) Humble Artsy hang-out with appetizing combinations of soup, sandwiches and pasta. \$

## JAPANESE

**Furasato** (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$\$\$

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

**Osaka** (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

## MEXICAN

**Julio's Barrio** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

**Lone Star Cafe** (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$\$\$

## PASTRY SHOP

**Alain Patisserie** (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches and specialty coffee. \$

## PIZZA

**Funky Pickle** (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$\$\$

**Miami Pizza** (84240198 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. \$

**Park Lounge & Sports Bar** (Franklin's Inn 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbeatable daily specials to complement our full menu! \$-\$\$\$

**Pharos Pizzeria** (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye. It's our specialty. We also offer small dishes for individuals. \$

## PUBS

**Nathan's Pub & Grill** (8930 Jasper Ave., 421-4651) Great food-large servings and value for your money. \$

## SPANISH

**La Tapa - Restaurante & Tapa Bar** (10523 99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paella and Sangria. 24 tapas available. Great menu. The only place to go for a taste of Spain.

## THAI

**Bua Thai Restaurant** (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11am-10pm Mon-Fri 4pm-10pm Sat-Sun. \$\$\$

**The King and I** (8208-107 St., 433-2222) The King is back! Amazing selection of dishes - spicy and flavourful. Good enough for the Rolling Stones. \$\$\$

**Krua Wilai Thai Restaurant** (Sterling Pl 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available.

## UPPER CRUST

**Pyrogy House** (12510-118 St., 454-7880) Pyrogies and cabbage rolls just like Baba used to make. \$

## VIETNAMESE

**Bach Dang** (7808-104 St., 448-0288) Vietnamese Noodle House. \$

**Oriental Noodle House** (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

## Oysters, oysters, raw, raw, raw

By JENNIFER COCKRALL-KING

IT USED TO BE that eating fresh oysters was advisable only during months containing the letter "r" (September to April). During the summer spawning season, oysters became soft, fatty and, well, not so tasty. Plus, there was the increased risk of illness from eating oysters harvested from warm summer currents. However, thanks to genetically engineered, sexless, farmed oysters, there is now a year-round supply of the craggy-shelled mollusks—but it may take some time to convince oyster-eating purists.

This past weekend, many coolers full of oysters were consumed at the Overtime Broiler and Taproom, the venue for Edmonton's first annual oyster-shucking competition and extravaganza. The event was organized by Alley Kat Brewery in support of Kids for Cancer. I still vividly remember my unpleasant first (and, until this weekend, only) experience with a raw oyster. Still, I was pretty grossed out by sushi the first time I ate it, and now I'm a big fan. So I decided to give oysters another shot. I am also a tad competitive, and this seemed to be the perfect way to get over my oyster aversion.

## Winners and losers

I warmed up with the oyster "luge run." The technique is comparable

to making airplane noises and circling food on a fork to get a reluctant child to eat his broccoli. The oyster, with the help of a little vodka, is sent down a serpentine luge course carved into a huge block of ice. You catch the oyster in your mouth at the "finish line," where it begins the final leg of its race: the path from your mouth to your stomach. All I could taste was the vodka, and that was fine by me.

I had entered myself and my husband in the team event (one shucker, one eater). After some skillful last-minute negotiations, he agreed to let me do the shucking. The rules were that each team would shuck and eat (chewing at least three times) 10 raw P.E.I. Malpeque oysters; the team who finished first got the big oyster trophy. So I practiced shucking, which was surprisingly difficult to get the hang of. It takes most people about a minute to shuck an oyster, and boy, was I average. We competed against a team of two rugby players from the U of A varsity team and didn't stand a chance in the final tally. We finished somewhere near the bottom. I got oyster juice in my hair and tiny cuts on my hands from the shells. But everyone had fun, and money was raised for a worthy cause. (A special thanks goes to Fin's Seafood, who donated all of the oysters for the event.)

As for my oyster phobia—well, I still have a long way to go.

food

Big Daddy's offers a full lunch and dinner menu

JAZZ FRIDAY Mar. 12 & Saturday, Mar. 13



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...where the Big Boys (and Girls) play...

4635 Calgary Tr. N. 436-2700

## Edmonton's Party with a Purpose

A fundraising effort in support of the AIDS Network of Edmonton Society. Featuring a silent auction, hors d'oeuvres, and dancing to the music of The Kat Kat Club and Big Breakfast Boogie Band, plus entertainment from some of Canada's most talented musicians.

a Black and White affair

Saturday April 17th 7:30 p.m.

WINSPI CLUB

1720 - 102 Avenue

Tickets at the AIDS Network: 488-5742

Tickets: \$30 in advance \$35 at the door (if available)

Dress in Creative Black & White

Cash Bar









**CANDELITE CAFE** 37, 2021 Millbourne Rd., West, (3 blocks S. of 51 Ave. on 86 St., 448-0812. \*Every FRI & SAT (7-10 pm): Folk/light classical music.

**CITY HALL** 496-8200 SUN 14: Kokopelli Choir. SUN 7 & 14 (2-4 pm) (406-8266) City Sounds: City Hall Concert Series. SUN 14: Cosmopolitan Music Society Concert Band.

**EDMONTON COLUMBIAN CHOIRS** St. John The Evangelist Church, 9839-148 St., 435-9580. THU 18 (7:30 PM): The Annual Edmonton Columbian Choirs Spring Concert.

**EDMONTON SYMPHONY ORCHESTRA** Winspear Centre, 428-1414. FRI 19-SUN 21 (8 pm): Parade of Pops: Natalie MacMaster.

**EDMONTON OPERA** Jubilee Auditorium, 428-1414. SAT 13 (8 pm) TUE 16 & THU 18 (7:30 pm): The Elbow of Love (in Italian).

**THE RICHARD EATON SINGERS** Winspear Centre, 428-1414. SUN 21 (2 pm): St. Matthew Passion.



**McDOUGALL UNITED CHURCH** 10025-101 St., 468-4964. \*Music Wednesdays at Noon, 20th Season produced by McDougall Concert Association. WED 17 (12:10-12:50pm): Music of Ralph Vaughan Williams: Down Sadway, John Mahou, Corey Hamm-soprano, clarinet, piano.

**U OF A MIXED CHORUS** Horowitz Theatre, 492-9606. FRI 19-SAT 20 (8 pm): 55th Annual Spring Concert.

## club nights

**1001 NIGHTS** 10018-105 St., 448-1001. \*Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

**BACK ROOM VODKA BAR** 10324-82 Ave., upstairs. \*Every THU: DJ Dragon. \*Every FRI: Live Music.

**BUDDY'S DANCE PUB** 10112-124 St., 468-6634. \*Every SUN: Karaoke. \*Every SAT aft. Pool Tournaments. \*Every TUE: Buddies Dance Pub.

**CLUB 2000** 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. \*Every TUE: Ladies Night. \*Every THU: Game Night.

**THE COCKTAIL CLUB** 2940 Calgary Trail South, 490-1188. \*Every SUN: Sunday Night Live! \*Every WED: Fashion Auction previews. Live R & B.

**FARGOS** 10307-82 Ave., 433-4526. \*Every SUN at 8:30 live Yuk Yuk's comedy night.

**GALLEO CLUB/RESTAURANT SPORTS BAR** 10108-149 St., 414-8896. \*Every THU: R & B, hip hop, and old school. \*Every FRI: Hi NRG new groove with Jason L.P. \*Every SUN: DJ.

**GALLERY LOUNGE** Mayfield Inn, 16615-109 Ave., 484-0821. \*Every THU-SAT: Dan Daniels live sounds from the '50s, '60s, '70s.

**GREENHOUSE** 13103 Fort Rd., 472-9898. \*Every WED: Chris Knight from Power 92. \*Every THU: Ladies Night.

**THE HIGH RUM** 4926-98 Ave., 440-2233. Every THU Night Battle of the bands. FRI 12-SAT 13: Harp Dog Brown & the Bloodhounds. WED 17: Rusty Sire. Irish Dancers. Bagpipers. FRI 19: Gary Martin and his Heavenly Blues Band. SAT 20: The Incredible Motown Revue: the New Supremes.

**IRON HORSE EATERY & WATERING HOLE** 8101-103 St., 438-1907. \*Every SUN: live music, full menu until close.

**JESS LEE'S ON JASPER** Mayfair, 10815 Jasper Ave., 414-6211. \*Every FRI-SAT: Singles Night.

**KINGS KNIGHT PUB** 9221-34 Ave., 433-2599. \*Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands.

**LUSH** 10030A-102 St., 424-2851. \*Every TUE: new indie & alt rock with DJ Pepper. \*Every WED: Bronx night-Retrobeat with DJ Code Red & Slimmy Dave (alternating weekly). \*Every THU: deSire: downtempo with DJ Spittmik and DJ Slacks...urban environment. \*Every FRI: TGIF: new riffs and beats with DJ Jason. In the Velvet Underground: Big Up, jungle with DJ Calculus. \*Every SAT: Groovy Train, alt rock and dance with DJ Pepper. In the Velvet Underground, Rock+star: weekly guest DJ. \*Every house/techno/breaks/downtempo/jungle/Hip. 13: Echo.

**ORLANDO'S LOUNGE** 15163-121 St., 457-1195. Daily happy hour/food specials from 12-7 pm (4-7 pm Sun). \*Every WED & SUN: Karaoke nights. Don't miss the unbeatable specials on THU nights including FREE pool!

**REBAR** 10551-82 Ave., 433-3600. \*Every SUN: DJ Big Dada, alternative. \*Every MON: (downstairs): DJ Chuck Rock, requests. \*Every TUE: (downstairs): DJ Chuck Rock: swing, punk rock, ska. \*Every WED: (downstairs): DJ Big Dada, alternative. \*Every THU: (downstairs): Hardtimes: (upstairs): Goodtimes. \*Every FRI: (downstairs): Open Table Friday: (upstairs): DJ Mikee. \*Every

SAT: (downstairs): DJ Mikee techno/house/alt/rock. (upstairs): DJ: Davey James, the After Party. \*Every SUN (downstairs): DJ Big Dada: Alt. SAT 13 Godiva. WED 17: The Torture King, Flex the Rubber Boy, Mighty Jack the Strong Man SAT 20: Broken News. Mammoth.

**RED'S WEN** 481-6420. \*Every SAT (10 pm): Red's Rebels. \*Every FRI: Dance Party: hosts Kenny-K. \*Every SUN: Hipno Sundays. \*Every TUE: Toonie Tuesday. \*Every WED: Bowling. SUN 14: Stretch-hypnotist. SUN 21: Sebastian-hypnotist.

**THE ROOST** Private Member's Club, 10345-104 St., 426-3150. \*Every MON: DJ Big Daddy. \*Every TUE: DJ Bryan the Big Mac. \*Every WED: DJ Latin Lover. \*Every THU: DJ Dark Daddy. \*Every FRI: Down (DJ Weens Love). \*Every SAT: Up-DJ Alvaro. \*Every SAT: Down-DJ James. \*Every SAT: Up-DJ Code Red. \*Every SUN: DJ Who the @??: Is Alice.

**SPORTSMAN'S CLUB** 5706-75 St., 413-8333. \*Every Night: Dancing with DJ G

**TIMER'S NIGHTCLUB** 12345-118 Ave., 454-5396. \*Every SUN, open stage 1-9 pm. Club dance following. Jason and the Guts. DJ Bobby Bree. Every FRI & SAT: DJ Bobby Bree.

**URBAN LOUNGE** 8111-105 St., 439-3388. \*Every FRI: Serious live music. \*Every SAT: Live Music. (9 pm). \*Every SUN: Open Stage with Jose Oiseau. \*Every WED: Grr! THU 11: LRM on tap. FRI 12-SAT 13: Crush. SUN 14: Open Stage: Jose Oiseau. WED 17: XII House. SUN 21: Open Stage: Jose Oiseau.

**ZONE** 10089 Jasper Ave., 426-5535. \*Every THU (7 pm): Ladies Night. \*Every FRI/SAT/SUN (8 pm): Party. \*Every SUN (8 pm): Live in the Zone.

## comedy

**DRAKE HOTEL** 3945-118 Ave., 479-3929. \*Every FRI-SAT: Second Chance Band. \*Every SUN aft: Second Chance Band.

**JESS LEE'S ON JASPER** Mayfair, 10815 Jasper Ave., 414-6211. \*Every MON-SAT: Live Blues/Country During Happy Hour. \*Every SUN aft: Blues/Country Jam Session.

**NASHVILLE'S ELECTRIC ROADHOUSE** Phase II WEM, 483-3289. \*Every THU: Ladies Nights.

**ONE EYED JACKS PUB & GRUB** 13042-50 St., \*Every FRI-SAT live music.

**PONCHO'S PUB** 9006-132 Ave., 473-7131. \*Every FRI live music/DJ dance. \*Every SAT Karaoke/DJ with Brenda.

**WILD WEST** 12912-50 St., 476-3388. \*Every WED & THU (7:30-9:30 pm): free dancing lessons. \*Every SAT aft.(4:30-7 pm): Jam. THU 11-SAT 13: Wendall Donovan. WED 17-SAT 20: Kidd Country.

## live music

**BACKROOM VODKA BAR** 10324 Whyte Ave., 436-4418. Every MON: The Vallum Lovers. Every THU: DJ Dragon.

**BIG DADDY'S** 4635 Calgary Trail N., 436-2700. \*Every FRI & SAT: Jazz.

**BLACK DOG** 10425-82 Ave., 439-1082. \*Every SUN: Root down-Live Acid Jazz.

**CHAPTERS WEST END** 9552-170 St., 487-6500. SAT 13 (8 pm): Bubba.

**FESTIVAL PLACE** Sherwood Park, 449-FEST SAT 13 (7:30 pm): Bernard Felix and Norman Formanger.

**FRANKLIN'S INN** Sherwood Park, 452-6810. WED 17-FRI 19: Jazz Band - Northern Alberta Stage and Concert Band Festival.

**GRANT MACEWAN COMMUNITY COLLEGE** John L. Haar Theatre, Jasper Place Campus. 10065-156 St., 497-4470. SUN 14: Guitar Band Concert. SUN 21 (7:30 pm): Percussion Power.

**INSOMNIA PUB** 5552 Calgary Tr. S., 414-1743. \*Every SAT: Jazz & alternative: The Method (9pm-1am).

**IRON BRIDGE** 12520-102 Ave. SAT 13 (12:30-3 pm): the Chris Andrew Duo.

**LA CITE FRANCHISE** 8526-91 St., 420-1757. FRI 12-SAT 13: By ADVANCE TICKETS the Seat of Our Pants, Stepp' out with Irving Berlin.

**LA RONDE** Crowne Plaza, 10111 Bellamy Hill, 428-6611. \*Top 40, dine & dance. \*Every THU (7:30-11 pm): John Fisher (vocal, flute, piano). \*Every FRI & SAT (8-11:30 pm) John Fisher (keys, vocal) & Christine BECO (vocals).

**PRADERA RESTAURANT** Westin Hotel, \*Jazz Brunch every SUN (10 am-2 pm). SUN 14, 21 & 28: Bill Jameson Duo.

**PROVINCIAL MUSEUM THEATRE** 12845-102 Ave., SUN 21 (8 pm): the Joshua Redman Quartet.

**ROSE & CROWN** Sheraton Grande Hotel, 101 St.

103 Ave., 441-3036. \*Every WED-SAT (9 pm-1 am): Lyla Hobbs. \*Every SAT (10 pm-1 am): Acoustic Open Stage. \*Every THU (5-8 pm): Live jazz with Dan Skakun Trio.

**YARBIRD SUITE** 10203-86 Ave., 432-0428. THU 11 (8 pm): Dawn Chubai-CD release party. FRI 12 (4 pm): Jim Head. SAT 13 (8 pm): Vikrama.

**ZENARI'S ON 1ST** 10117-101 St., 425-6151. FRI 12: Mario Allende. FRI 19: Diane Dono NAM.

## piano bars

**THE AMIGO RESTAURANT** 11607 Jasper Ave., \*Every FRI & SAT (7-9 pm), evenings with Live Villeneuve.

**LION'S HEAD PUB** Coast Terrace Inn, 444 Calgary Trail South, 437-6010. THU 11-SAT 13: Tony Dizon. MON 15-SAT 27: Mark Puffer (live).

**WINE LOUNGE/ARTIST PUB & CAFE** 7704-104 St., Calgary Trail South 431-1748. THU 11-SAT 13: A.J. THU 18-SAT 20: A.J.

**ROSE & CROWN** Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. \*Every week (9-11): Tony Pointer. Every THU-SAT: Lyle Hobbs Entertainer Extrordinaire.

**SHERLOCK HOLMES ON WHITE** 10341-82 Ave., 433-9576. \*Every THU: Celtic nights.

**DE VINES RESTAURANT & LOUNGE** 9712-111 St., 482-6402. \*Every SAT night (8:30-12): Live acoustic light jazz. Mark Bailey.

## pop & rock

**BELLAMY'S LOUNGE** Crowne Plaza-Chateau Lacombe, FRI 12-SAT 13 (8:30pm): Chuck Belhumeur.

**BILLY BUDD'S** 9819-63 Avenue, 438-1148. \*Every TUE: Karaoke. \*Every MON, WED-SAT, live entertainment.

**BOILERS PUB** 10220-103 Street., 425-4767. 440-6062. \*Every THU Live Canadian Music. Every SUN: acoustic jam with MacLab and MacDonald. THU 11: Eve. Knee Deep in Grass. FRI 12-SAT 13: Ewom. SUN 14: Arabian Nite. THU 18: Vedanta, King Ring Nance.

**CHAPTERS WEST END** 9552-170 St., 487-6500 SAT 17(30 pm): Douglas Mitchell.

**DINWOODIE LOUNGE** U of A, 451-8000. THU 11: Semisocial-alls ages. FRI 12 (7 pm): Eve 6, the Flys.

**DRAGON HEAD** Lynberg Shopping Centre, 7522-178 Street. \*Every FRI SAT Classic Rock Dance Party.

**ELEPHANT & CASTLE** Whyte Avenue. \*Every TUES, Open stage, hosted by Jose Oiseau. WED 17: The Big Rock Pipe Band.

**FATBOYZ** 6104-104 St., 434-4739. FRI 12-SAT 13: Marv Machura and the Pembina River Band.

**HORSESHU COCKTAIL CLUB** 12536 137 Avenue., 457-4000. \*Every MON: House band Shu Fitts led by Sandro Dommetti, open stage following First set. MON 15: Shu Fitts led by Sandro Dommetti.

**JOEY'S TOKATO** 11228 Jasper Ave., \*Every THU (9 pm): Bubba.

**KING'S HORSE PUB** 4211-106 Street. 462-4627. \*Every MON: bar/restaurant industry appreciation night.

**KOSMOS** 4906-49 Ave., Leduc, 986-1222. THU 18-SAT 20: Marv Machura and the Pembina River Band.

**MARIO'S** 4902-92 Avenue., 466-8652. \*Every THU-SAT: Rare Occasion.

**MYER HOROWITZ THEATRE** U of A, 451-8000. SUN 21: the Jim Cuddy Band.

**THUNDERDOME** 9920 Argyll Road., 433-DOME. \*Every THU: Ladies Night. \*Every TUES: Bogie Iles: The Best of 60s, 70s & 80s Retro.

**DE VINES RESTAURANT & LOUNGE** 9712-111 Street., 482-6402. \*Every THU & FRI night (8:30-12): Live acoustic. 40s to 70s pop, Daman Greeny.

**WILD HORSE SALOON** 16625 Stoney Plain Road., 484-7751. \*Every SUN & MON: Karaoke. THU-SAT: live entertainment.

**WINDSOR BAR & GRILL** 11712-82 Avenue 433-7800. Every TUES: Canadian Music Night. Every SAT: live music.

**ZONE** 10089 Jasper Ave., 426-5535. \*Every THU (7 pm): Ladies Night. \*Every FRI/SAT/SUN (8 pm): Party. \*Every SUN (8 pm): Hidden Agenda.

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with BIONIC VI  
and USUAL BEAUTY

## FRIDAY 12

with NIKKI MAGO

## SATURDAY 13

In the LOUNGE

**MOLESTICS**  
from Vancouver

## SUNDAY 14

**SIMPSONS**  
THAT 70'S SHOW  
and a movie!

## MONDAY 15

CLOSED  
for sleeping

## TUESDAY 16

**PUNK RAWK**  
**CHEAP BOOZE**

## WEDNESDAY 17

In the LOUNGE

**"BASSQUAKE"**

In the SUBURBS

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**NEW CITY**  
**BALLROOM CABARET**

## THURSDAY 18

In the LOUNGE

**STASH**  
with special guests  
**SLEAVE**

## FRIDAY 19

with NIKKI MAGO

## SATURDAY 06

In the LOUNGE

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## art galleries

### shows opening / events / happenings

**ALBERTA CRAFT COUNCIL GALLERY**  
10106-124 St., 488-6611, 488-5900, 75A  
FOR THE TAKING: A multi-media exhibition that explores the design and service of tea.  
Until Apr. 17. • **TRANSMUTATION: FROM METAL TO LEATHER:** In the Discovery Gallery. A book binder and jeweller combine talents to create modern infatigable bindings.  
Aluminum, brass and leather. Mar. 13-Apr. 17.

**CAFE LA GARE** 8104-103 St.  
10308-81 Ave. In *THE EYE OF THE GODDESS*: Recent works by Nathalie Shewchuk-Pare.  
FRI, Mar. 12, 8 pm.

**EDMONTON ART GALLERY** 2 St.  
Winston Churchill Sq., 422-8223. • **THE POOL FOUNDATION GIFT:** Permanent collection exhibition. • **BRUSH WITH...** North American traditions of large abstract paintings which assert the character of the brush stroke being the integral part of the painting.  
Until Aug. 31. • **IN/HER/OUT/THRE:** The Alberta Biennial of Contemporary Art 1998: A celebration of contemporary art from across the province. Twenty-six Alberta artists explore the theme of the frontier and its historical legacy in western Canada as well as its effects on contemporary thought and culture. Photography, painting, video, printmaking, installations, textiles, sculpture and other media are featured. Co-curated by Catherine Crowston and Cathy Martin. Talk: Blair Brennan and Allan Harding Mackay: Contested Borders. THU, Mar. 11, 7 pm.

**KITCHEN** 2: Vera Gertler. The Gap. Contemporary Art Issues Reading Group alternate THU, Mar. 18, 7 pm.

**FAB GALLERY** U of A, 1-1 Fine Arts Bldg, 122 St., 89 Ave., 492-2081. **LINEAR SPIN:** Printmaking works by Nancy Fox. 16-18, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**GOODS INVENTORY:** Senior Printmaking Exhibition. Until Mar. 28. Opening reception, THU, Mar. 18, 7-10 pm.

**GIORDANO GALLERY** 10080 Jasper Ave., 208 Empire Bldg., 492-5066. **SPRING SHOW '99:** Work by David Bédard, Barbara Sclafney, Steve Bouchard, Adèle Clark, Phil Han, Ruby Mah and new gallery artists. Mary Joyce, Debra Lalonde. Mar. 20-Apr. 24.

**HARCOURT HOUSE GALLERY** 3rd Floor, 10215-112 St., 426-4180. • **STRANGE ATTRACTORS:** Rob Racine & Lisa Urbanic. Two-person exhibit using painting and technology in image. Until Mar. 13. • **WANDAL SCRIBES:** Photographs by LeeAnne Pellerin. Mar. 18-Apr. 17. Opening reception, THU, Mar. 18, 7:30-10:00 pm. • **THE FRONT ROOM: REFLECTIONS:** The Northern Alberta Brain Injury Society in conjunction with the Glenrose Hospital photographic art exhibition. Survivors of brain injury express themselves about the refocusing of their lives to raise awareness an understanding about brain injury. Until Mar. 13. • **PRATICE LINE: THE CHINESE CAFE IN WESTERN CANADA:** Alberta Foundation for the Arts Travelling Exhibition Program. Mar. 18-Apr. 17. Opening reception: THU, Mar. 18, 7:30-10:00 pm.

**LATITUDE 53** 1037-104 St., 423-5353. **JUNK:** Featuring the artistic creations of C.M. Carson, Rachel Fisher, Mariann Sirovick, Rachel Fisher, Stephen Wischke. Using materials that are often considered junk, the materials are created new value by the intervention of the artists. Mar. 11-Apr. 10. Opening reception, THU, Mar. 11, 8 pm.

**LESSARD LIBRARY** 6104-172 Street, 496-1871, SAT 13 (1-4 pm). First Annual Arts & Crafts Fair.

**SNAP PRINT GALLERY** 1037-104 St. of Lat. 53, 423-1492. **DUALITIES:** Recent work by Karen Dugas. Opening reception, THU, Mar. 11, 8 pm.

**VANDERLEELE** 10344-134 St., 452-0286.

**REVERBERATIONS:** A new series of pastel and pencil drawings by Brad Passley paying homage to historical works of art. Until Mar. 16. • **BLOOM:** Paintings by David Alexander, combining landscape with floral imagery. Sponsored by Wellington Gallery Centre. Preview: www.vanderleele.ca. Mar. 17-Apr. 6.

**VICTORIA ART GALLERY** Victoria School, 10210-108 Ave., 426-3010, ext. 2140. **ENCLOSE:** Art installation by C.W. Carson. Until Mar. 26. Artist in gallery, THU, Mar. 18, 6:30-9:30 pm.

**WATERLOO THEATRE** Lobby, 489-4400. **FOR THE EYE OF THE GODDESS:** Work by Edmonton artists George Botchett, E. Ross Bradley, Denise Bailey, and Nathalie Shewchuk-Pare. Until Mar. 12. • **EDMONTON ART GALLERY:** Recent works by C.W. Carson. Until Mar. 26. Artist in gallery, THU, Mar. 18, 6:30-9:30 pm.

**WEST END** 12308 Jasper Ave., 488-4892. New acquisitions from Canadian Glass Artists, John Paul Robinson, Mark Armstrong, Ted Jolda, and Jan Forbes. Until Mar. 19. • **W.E.M. WEBB:** Mar. 20-Apr. 3.

**art galleries**

**THE ARTISTS MARKETPLACE** Westmount shopping Centre, 111 Ave., Goat Rd., 908-0320. Local artists on site daily. Now featuring acrylics by Vance Hilton.

**ART BEAT GALLERY & FRAME** Pelland Place, 8 Mission Ave., St. Albert, 459-3679. www.artbeat.ab.ca. Featuring oil paintings by John B. Burrow. Water colours by Jeanne Sindlay and Carol Hana Chang. New works by Earl Cummings, Joe Harte, Kenneth E. Brown, Serigraphs by Eltje Degenhart, J. Thomas Hinton, Alan Nuttall's Millennium painting. St. Albert 2000.

**ASH STREET GALLERY** 913 Ash St., Old RCMP Bldg (Museum), Sherwood Park, 467-7356. **SPRING DREAMS:** Works by Sandra A. Thru Mar.

**BUGERA KMET** 12310 Jasper Ave. Group exhibition featuring new work by Marie Lannoo, Grant McConnell and Margaret Vanderhaeghe. Introducing the landscapes and still life paintings of Saskatoon artist Lorenzo Dupuis. Thu Mar.

**DOUGLAS IDELL PERREAU** 10332-124 St., 488-4445. **WELL PERREAU - 20TH ANNIVERSARY EXHIBITION - NEW WORKS:** Until Mar. 13.

**ELECTRUM DESIGN STUDIO & GALLERY** 12419 Stony Plain Road, 482-1402. **HOT COLOURS:** Gemstones of the World & Bloom Glass of Darren Petersen, Jeff Holmwood, Barb Rumberger & Tyler Rock. Until Mar. 13.

**EXTENSION CENTRE** Alberta University Extension Centre, 2nd Floor, 630-1122 St. • **SENSE & MEMORY:** Drawings by Linda Carreiro and Liz Ingram. Until Mar. 31.

**THE FRINGE GALLERY** 5041, 10516 Hwy Ave., 432-0240. **SPIRIT WATCHEE:** Mixed media work by Aaron Anderson. Until Mar. 31.

**FRONT GALLERY** 12312 Jasper Avenue, 488-2952. **ALL DOLLED UP AND NOWHERE TO GO:** an exhibition of sculpture by textile artist Barbara Chaput.

**GALLERY DE JONGE** 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

**GRAY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE** 34 Ave., 66 St., 930-5611, ext. 6475. 0 level. **CORRECTION:** Recent work by the members of the Artists' Association of Beaumont. Until Apr. 6.

**HENDRICKS GALLERY** 106, 4211-106 St. Unusual pottery by Arlyn Howard, natu, primitive fire, high fire now on display.

**KAMENA GALLERY OF FRAMES** 5718-104 St., 944-9497. **kamenagallery.com.** Originals & prints by Willie Wong, Gerry Thomas (Oilers photographs and giclée prints), Roybal, Daniel Campbell, Wei T. Wong, Helena Ball.

The emerging presence of a few green pants and a couple of Jamesons is always part of St. Paddy's Day. But even more exciting is being part of Edmonton's inaugural St. Patrick's Day Parade through Old Strathcona on March 14. This is the first parade of its kind in E-town, and the only one in all of Western Canada—feels special, eh? In addition to the jaunt through town, the St. Patrick's Day Association will be holding a few more events on the 14th: a Charity Breakfast, a Charity Day Fun Run, a Cultural Fair and Canada's largest Ceili (an traditional Irish dance party with heaps of entertainers). All the proceeds generated by the events will be split between the Youth Emergency Shelter Society and the Edmonton Food Bank. Call 903-9810 for more information. And may your clovers always have four leaves and your green beer flow freely. Mmmmm... green beer!

More than 1,200 students from Grant MacEwan Community College will get a preview of their futures at the 2nd annual Dora to Care Conference on March 16. The event is a one-day, interdisciplinary conference intended for students in the Health & Community Studies Division. Professionals from organizations like The Hope Foundation and Edmonton Police Service will share their expertise with the students, discussing topics like gender issues, Aboriginal culture, literacy and AIDS. ITV anchor Gerd Seinkle is the guest speaker. The Dora to Care Conference will be held at the Shaw Conference Centre from 8 a.m. to 4 p.m.

Local artist Nathalie Shewchuk-Pare will be presenting a collection of works extremely close to her heart. The exhibit, titled *In the Eye of the Goddess*, contains several paintings that have helped her own personal growth and taught the artist to accept her feminine and creative sides. "I see their beauty and their depth, and incorporate those elements to fight injustices or prejudices that I see in our society," Shewchuk-Pare says of the women depicted in her paintings. *In the Eye of the Goddess* can be seen at Cafe La Gare on March 12 at 8 p.m.—it's the kind of girl power Emma, Victoria and Meli B and C just can't muster!

Keep Wong and Jak Martel.

**MC MULLEN GALLERY** U of A Hospital, 8440-112 St., 492-4211. **NO QUIET WITHIN:** Recent gifts to the U of A Art and Artfact Collection. Curator, Jim Corrigan. Until Apr. 25.

**MISERICORDIA HEALTH CENTRE** 10940-89 Ave., 484-8811, ext. 6475. • **DAYDREAM CORRIDOR:** Glenda Beaver. Until Apr. 5. • **W.H. Corridor:** Selected Works by Members of the Alberta Society of Artists. Until Mar. 31.

**MULTICULTURAL HERITAGE CENTRE** 5411-51 St., Story Plain, 963-2777. **Generations Gallery:** Laura Cassels, silent dance and installation art. Until Mar. 23. **Gallery Resurgence:** Glen Hubbard, exhibition of works using dye on rice paper. Until Mar. 15.

**MUTTART CONSERVATORY** 9626-96A St., 496-8755. **COUNTRY ART:** Professional and emerging artists from northeast Alberta. Until Mar. 26.

**ORIGINAL ART GALLERY** St. Albert Painters' Guild, Grandin Park Plaza, COLOSSAL CREATIONS: the St. Albert Painter's Guild.

**ROWLES AND COMPANY LTD.** Coopers & Lybrand Tower, Mezz level, 10130-103 St., 426-4055. **Works in oil by Rob von Eschen, Audrey Pfannmiller and George Schwindt, works in acrylic by Dale Auger, Steve Mitts, David Seghers, Elvira Twedy, John Freeman. Watercolours by Sigrid Behrens, Eva Bartel, Glenda Beaver, Barb Brooks. Artworks in glass, soapstone & antler. Oxford Tower, 1025-101 St. Oils by Rob von Eschen.**

**SCOTT GALLERY** 10411-124 St., 488-3619. **NEW WORKS:** An exhibition of recent oil paintings by Alberta landscape artist Neil Patterson. Until Mar. 16.

**SNOWBIRD GALLERY** 8770-170 St., WEM, 444-1024. Ongoing exhibits by Yardley-Jones, Joan Healey, Gregg Johnson, Sculptures by Ingun. Pottery by Blackmore Studios & Noburu Kubo. Portraiture by Mark Anthony.

**SPECIAL GALLERY** 284 Saddleback Rd., 427-1192. Current exhibiting works by Murray Allen, Jean E. Talt, Voytek Stefan Melnychenko and Linda Wadley.

**THE STUDIO GALLERY** 143 Grandin Park Plaza, 22 St. Winston Churchill Ave., 460-5990. A co-operative work-place shared by nine St. Albert artists.

**STUDIO 82** 10435-81 Ave., 427-5846. Works by Dale Nigel Gobie, by appointment only.

**STRATHCONA PLACE ART GALLERY** 10831 University Ave., 433-5807. **SPRING DEBUT:** Member's of the Arts & Crafts of the Centre. Until Apr. 9.

**ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING** 9850-90 Ave., 433-0388. **EARTH BOUND:** Work by fabric artist Judy Vilett. Also showing stained glass by Judy Wood and wood sculpture by Rick Steele. Thu Mar.

**ART GALLERY & PORTFOLIOS ON-LINE KRISTEN TUN** <http://plaza.wave.com/gilan/art/kristen.htm> Sculptures by artist Kristen Tun.

**DALE NIGEL GOBIE ON-LINE** <http://www.telusplanet.net/public/dng2/dn9.htm>

**SANDEA & THE VISIONS GROUP OF ARTISTS** <http://members.home.net/sandea/Index.htm> formerly members of Eagle One Gallery in Edmonton.

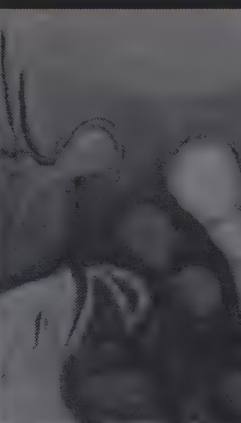
**SURREAL & FANTASY OIL PAINTINGS ON-LINE COSMIC HORIZONS** <http://www.geocities.com/Soho/Gallery/6298>

**VIKOR The Ardern** 5 St. Anne St., St. Albert, 495-1726. FRI 12-SAT 13 (8 PM): FOOT BLUES

**ALBERTA AVIATION MUSEUM** 14140 Kingsway Ave., 453-1078. Aircraft on display under restoration. Civil and military aviation history.

**ALBERTA RAILWAY MUSEUM** 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

**ALLEY KAT BREWING COMPANY** 9929-60 Ave., 426-8922. Visit Edmonton's smallest micro brewery, see how Alley Kats award winning



craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

**CANADA'S AVIATION HALL OF FAME** Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada.

**DEVONIAN BOTANIC GARDEN** 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

**EDMONTON SPACE & SCIENCE CENTRE** 451-3344. IMAX Theatre, Margaret Zeidler Star Theatre: Exhibit Galleries, live science demonstrations.

**GRANT MACLEAN COMMUNITY COLLEGE** Jasper Place Learning Resource Centre (LRC), Jasper Place Campus, 10045-156 St., 497-4302. **INTERMEDIA STUDIES DISPLAY:** popular magazine materials are used to create new meaning. Until the end of Mar.

**JOHN WALTER MUSEUM** Kinsmen Park, 1901 Museum, Waterloo Rd., 496-2966. **TIMBER TOWNSHIPS:** John Walter and the lumber industry at the turn of the century.

**LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE** N. Legislature Grounds, pdwy, 427-7362. Visit Alberta's premiere architectural attraction.

**THE LOYAL EDMONTON REGIMENT MUSEUM FOUNDATION** Prince of Wales Armouries, 10440-108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

**MCKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

**MUSÉE HERITAGE MUSEUM** St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. **LOVE STORIES:** Stories to several local people who have helped build this community. Featuring the stories of young people from our community who have chosen to live in St. Albert to raise their families.

**MUTTART CONSERVATORY** 9626-96A St., 496-8755. Spring has arrived! Indoor garden blooms in a rainbow of colours provided by over 5,000 tulips, daffodils, crocuses and other spring flowering favourites. Until Apr. 18.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9131. • **Every SAT & SUN:** Science Circle. For young families. Weekends, 1-4 PM. • **Every SAT:** Aboriginal videos. • **Every SUN:** Gallery Spotlight: an in-depth look at some of the features of your favourite galleries. • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings. Rim lights, artifacts and more. • **Every SAT (3pm):** Aboriginal videos. • **Every TUE to Sat eve. month (1-4 pm):** Aboriginal Performers. • **Every 3rd SUN of eve. month (1-4 pm):** Aboriginal artists. • **BUG ROOM:** New ARRIVALS: Permanent live invertebrate display, new arrivals from Malaysia. • **BEARS IN TOWN:** A festive stroll through a town full of toys. Until Apr. 5. • **MOSSES TO MICHIGAN:** BIODIVERSITY BY SEM: Exhibition of SEM photos. Until Apr. 25.

**REYNOLDS ALBERTA MUSEUM** Metaskivwin, Highway 13, 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

**SHAW CONVENTION CENTRE** Pedway Level, 9797 Jasper Ave., 423-3000. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene.

**THE TELEPHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

**VALLEY ZOO** 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

**GARNEAU** 8712-109 St., 433-2212. THU, Mar. 11. Central Station.

**JASPER PLACE LIBRARY** 9010-156 Street, 496-1810. • **Every FRI (2 pm):** Films for the

Retired and the Semi-retired, Mar. 11, 18. **METRO CINEMA** Zeidler Hall, Citadel Theatre, 9828-101A Ave., 425-9212. THU 11 (8 pm): *Alternate Eye*.

**PRINCESS** 10337 Whya Ave., 462-1871. *Life Is Beautiful* or *La Vita è Bella*, THU, Mar. 11. *Life Is the Voice*, THU, Mar. 11.

**PROVINCIAL MUSEUM AUDITORIUM** 12845-102 Ave., 427-0568. FRI 19 (8 pm): Provincial Archives of Alberta Annual Film Night: *Cossocks in Exile*, 1938, subtitles.

**kust stuff**

**CALDER LIBRARY** 12522-132 Avenue, 496-7090. • **Every THU (10:30 am):** pre-school Storytime, Until May 27, 1-3 pm. • **SAT 20 (2 pm):** Funny Bunnies.

**CAPILANO LIBRARY** Capilano Mall, 98 Avenue & 50 St., 496-1802. • **Every TUE & THU (10:15 am):** Pre-school Storytime, (3-5 yrs). • **Every THU (10:15 am):** Pre-school Storytime session 1, 3-4 yrs.

**CASTLEDOONS LIBRARY** 9 Lake Beaumont Mall, 15333 Castledowns Rd., 496-1804. • **Every WED:** Pre-school storytime: Session 2: Until Mar. 24.

**CHAPTERS WEST END** 9552-170 St., 487-6500. SUN 14 (1-3 pm): *Shamrocks & Storytime*. SAT 20 (2 pm): *My Books: Storytime & More-June 8, Jones*.

**EDMONTON ART GALLERY** 2 St. Winston Churchill Square, 422-8223. • **Mar. 12:** The Final Frontier, Spring Break '99 camps & classes. (Ages 4-16). Mar. 29-Apr. 1. • **Leap Through a Large Landscape:** Sat. Classes (4-17 yrs), starting Mar. 13. • **CHILDREN'S GALLERY:** *INSIDE OUT:* Something on Sundays. Children's Gallery: *INSIDE OUT:* Art and Nature. SUN 14: Abstract the landscape with Jim Corrigan. SUN 21: Other planets, other frontiers.

**HIGHLANDS LIBRARY** 6710-118 Avenue, 496-1806. • **Every WED (10:15 am):** No Batteries Required (one-for-kindergarten). • **Every THU:** Session 1 Totally Twos, (10:15 am), until Mar. 11 (2 yrs). SAT 13 (2 pm): Leaping Leprechauns.

**ITDLYWOOD LIBRARY** 8310-88 Avenue, 496-1808. • **Every TUE, Time for Twos.** • **Every WED (10:15 am):** Storytime, 2-5 yrs. (until Mar. 31). • **Reach for the Stars:** A special program for kindergartners inoculated at the Bonnie Doud Health Centre, by Dr. David.

**JAGGED EDGE THEATRE** Legacy Centre, Edmonton Centre, top floor, 463-4237. 6-wk classes for 9-12 yrs. 13-17 yrs and adults, graduates perform before an audience.

**JASPER PLACE LIBRARY** 9010-156 Street, 496-1810. • **Every WED:** Pre-school Storytime.

**LESSARD LIBRARY** 6104-172 Street, 496-1871. • **Pre-school Storytime:** TUES, WED, THU, FRI, SAT (2-2:30 pm) TUE (10:15-10:45 am) THU (7:30-7:45 pm) 3-5 yrs. pre-school storytime. • **SAT 13 (2 pm):** Silly Saturdays, (1-4 pm): Annual Spring Arts and Crafts. SAT 20 Silly Sat. (3 yrs+).

**LONDONDERRY LIBRARY** Londonderry Mall, 496-1814. • **Pre-school Storytime:** every TUE, (10:15 am) 3 yrs; every TUE (2 pm) WED (10:15 am) for 3-5 yrs; until May 12. SAT 20: Why Do You Look Like That?

**MILL WOODS LIBRARY** Hill Woods Town Centre, 2331-65 St., 496-1818. • **Every TUE & WED:** Pre-school Storytime. SAT 20 (2-3 pm): Future Scientists Club: Science activities with Discover E. (8-12 yrs).

**MUSÉE HERITAGE MUSEUM** St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. **LOVE STORIES EXHIBIT:** Marriage is a rite of passage in which most of us will participate at least once in our life. A ritual rooted in tradition that has changed little over the centuries. The Musée Heritage Museum has gone out into the community to ask people to share with us, their memories of this important event. Until Mar. 14. • **Super Saturday:** SAT 13 (1-3 pm): Fish Blessings & Silly Finger Masks.

**PENNY MCKEE LIBRARY (ABSTOFTS)** Abbotford Shoppers Mall, 3210-118 Ave., 496-7839. • **Every TUE:** Time for Twos (10:15-10:45 am), until Apr. 13, 2 yrs. • **Every WED:** Pre-school Storytime (10:15-10:45 am), 3-5 yrs. until Apr. 14.

**PROFILES GALLERY** 110 Grandin Park Plaza, 22 St. Winston Churchill Ave., St. Albert, 460-4310. • **Every SAT (1-4 PM):** drop-in and explore themes relating to most exhibits.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9131. • **Every SAT & SUN:** Science Circle. For young families. Weekends, 1-4 PM.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

**SOUTHAKE LIBRARY** Southgate Shopping Centre, 496-1822. • **Every THU (10:15-10:45 am):** 3-5 yrs. First Time for Storytime. • **Every WED:** Pre-school Storytime for 4-5 yrs olds. • **Every TUE:** Time for Twos. SAT 20: Junior Edmonton Stamp Club.

**SPRUEWOOD LIBRARY** 11555-95 Street, 496-7099. • **Every THU (10:30-2 pm):** Storytime for pre-school children, 3-5 yrs. until May 27. SAT 13 (2 pm): Make a Valentine's Craft, 5+ yrs.

**STAGE POLARIS** Kaasa Theatre, Lower-level, Jubilee Auditorium, 432- ADVANCE TICKETS 9483, 420-1757. A. • **THE CHILDREN'S STORY:** LITTLE MISS FRESNO BY Ar Watson and Mary Gallagher. A satiric look at beauty pageants, parents and little girls.

**THE CHILDREN'S STORY** by James Clavell, adaptation by George Selden. What happens to our children when WE lose the war and the New Order takes control. Until Mar. 21. THU-SAT, 7 pm. SAT 13 (2 pm). SUN, Mar. 14, 7 pm. No show THU, Mar. 11, SUN, Mar. 14, 7 pm.

**STANLEY A MILNER LIBRARY** 7 St. Winston Churchill Square, 496-7000. • **Every FRI, Drop-in Film Program:** 10:30 am, (3-5 yrs). • **Every SAT (11 am):** until May 29, Ukrainian Storytime.





*Cen fath! Wey for St. Paddy's Day on the Rock*—on March 13, a few Easterners will make their way to town. *Cen fath! Wey for St. Paddy's Day on the Rock* of course—Erin go bragh! Felix & Formanger (first names Bernard and Norman, respectively) create musical joy with their accordion and bass guitar (also respectively). Anita Best, one of the founding members of Newfoundland's Figgy Duff, will bring her unique vocal stylings to the show. And finally, Fergus O'Byrne and Jim Payne have developed a reputation for showcasing Celtic music in its truest form. The cur and gigams gets underway at 7:30 p.m. Slainte!

**STRATHCONA LIBRARY** 8331-104 Street, \*496-1828. \*Pre-School Storytime, 10:30 AM, 3-5 yrs.

**VALLEY ZOO** 133 Buena Vista Rd. (87 Ave.), 496-6911. Open every day, indoor and outdoor exhibits.

**WOODCROFT** 13420-114 Ave., 496-1830. \*Preschool Storytime (until Apr. 28.), 305 yrs. \*Time for Twos (Mar. 11-Apr. 29), 2 yrs. SAT 13 (2:30 pm): Star Light, Star Bright.

## lectures/meetings

**BENT ARROW TRADITIONAL HEALING SOCIETY** Ramada Inn & Conference Centre, 11834 Kingsway Ave., Mar 19-20: Lift us up where we belong: conference.

**CAPILANO LIBRARY** Capilano Mall, 98 Avenue & 50 St., 496-1802. WED 17: Wellness Wednesday.

**CHAPTERS WEST END** 9952-170 St., 487-6500. THU 11: Unconditional Love, Carolynne Robertson. MON 15: Energy & Stress. THU 18: Enhancing Your Sports Performance. SAT 20: Titanic-Triumph Over Tragedy. SUN 21: Hot & Cool Sports Sunday - In-Line Skating.

**THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE** 475-1826, 951-2324. Every FRI, 7 pm., everyone interested in learning Shamanic Journeying are welcome.

**GRANT MACLEAN COMMUNITY COLLEGE** City Centre Campus, 497-5188. TUE 16: 2nd Annual Dare to Care Conference. HU 18-FRI 19: Tuberculosis: Cosmology to a Community New Year You - conference. SAT 20 (9 am-5 pm): Holistic Health Fair.

**101 WYLDRE LIBRARY** 8310-88 Avenue, 451-2043. MON 15 (7 pm): Medicated Moods.

**IMAGES ALBERTA CAMERA CLUB** John Janzen Nature Centre, 469-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

**PENNY MCKEE LIBRARY (ABBOTSFIELD)** Abbotsfield Shoppers Mall, 3210-118 Ave.,

\*496-7839, FRI 12 (2 pm): Thinking of Retirement?

**OVEREATERS ANONYMOUS** 423-2546. A support group for compulsive eaters based on the 12 steps of Alcoholics Anonymous.

**SEEDY SATURDAY** Grant MacEwan Community College, 10700-104 Ave., Multipurpose Rm. Main Fl., Bldg 106. SAT 13 (10 am-3 pm): A day to celebrate and share seeds! Displays, talks, passionate gardeners and seeds!

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. TUE 16-FRI 19: Take the Terror Out of Our Technology.

**SNOW VALLEY SKI Chalet**, 122 St. Whitemud Freeway, 434-3991. SUN 14 (7 pm): Public meeting: unveiling plans for New Chalet, wine & cheese social.

**SPRUCEWOOD LIBRARY** 11555-95 Street, \*496-7099. TUE 16 (6:30-8:30 pm): How to Research the History of Your Home.

**TALL KLUB** 488-4020, 426-7973. SAT 13 (8-11 pm): Learn about the 20-40-5 Tall Klub at a wine and cheese.

**U OF A Humanities Centre**, Rm 4-29, U of A, 482-3026. WED 10 (3-4:30 pm): Panel #5: Shared Struggles: Insights into Racism, Sexism, Homophobia, and Classism: A Roundtable. Speakers: Jennifer Kelly, Patricia Foulas, Suzanne Butler, Julie Harris.

**VISUAL LINKS** 200, 5041 Calgary Trail N., \*433-3197. Meetings Every WED, 7:30-8:30 PM. How to make money on the Internet.

**WEST END TOASTMASTERS MEETING** 10451-170 St., Rm 112, Info, Jerry @ 472-4911. Every TUES: Personal Growth and development in communication and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two hour weekly meetings.

**WINSPEAR CENTRE** 429-1992, ext. 238. Tours of the concert hall. Learn about the architecture, acoustics and backstage facilities.

**THE WRITE GROUP** The Block 1912 Restaurant, 82 Ave., 104 St., 413-0951. Edmonton area writers meet for coffee to share ideas, brainstorm and talk with other writers. Every sec-

## Theatre Notes

— continued from page 24

### Children will listen

I and my editor are huge Stephen Sondheim fans, so we're always eager to help publicize anything that sends royalty cheques his way. His wonderful musical *Into the Woods* seems to have become a youth-theatre perennial, a fact that has always surprised me.

True, the show is about familiar fairy-tale characters, including Little Red Riding Hood, Cinderella and Jack (of *Jack and the Beanstalk* fame). But there's the characteristically tricky and sophisticated Sondheim score for the young performers to navigate. And the show also has a dark, adult message: lots of innocent characters die, and none of the characters who survive are assured of living happily ever after. Indeed, when the Disney studios were planning on turning the show into an animated feature (a project that seems to have vanished into the same black hole as Tim Burton's *Sweeney Todd* movie), they decided to drop almost the entire second act, deeming it too dif-

ficult and uncommercial.

Still, the Victoria School of Performing and Visual Arts ought to be up to the challenge: performing and orchestrating the production will be the school's senior class. It's a rich and enjoyable show, full of humour and memorable songs. (I've always thought 'No More' was one of Sondheim's best, a supreme mixture of technical virtuosity and emotional depth.)

### Kvelling about Clavell

In other children's theatre news, Stage Polaris's latest production continues until Mar. 21.

The show consists of two one-act plays. The first is a satire about children's beauty pageants and the pushy stage mothers behind the scenes called *Little Miss Fresno*. The second play takes place in a kind of mirror-image world from the first one; *The Children's Story* is set in a world where we have lost a war and a New Order has seized control. It was written by James Clavell, an author with one hell of a crazy bibliography—not only did he pen bloated bestsellers set in the Far East like *Shogun* and

*Tai-Pan*, he also directed *To Sir With Love* and did the script for the 1958 sci-fi horror classic *The Fly*.

### What the Tortoise taught us

Also on the same subject (children's plays, not mutant man-fly hybrids), *The Flying Tortoise* will debut on Mar. 12. This is the end product of a Fringe Theatre Adventures program I wrote about a few Theatre Notes columns ago—children's author Tololwa Mollel has been working with students at McLeod Elementary School to turn one of his books into a dramatic musical production. The show is likely the first experience with theatre many of these children will have; they are lucky to be getting such an exciting introduction.

### Plot, plot, fizz, fizz

One final note: the next episode of the *Die-Nasty* spin-off *Sub-Plot* sets sail Mar. 13 at 11 p.m. at the Varscona Theatre. This week's guest villain will be James Toupin as the Sea Enemy How will the crew of the Kookamunga survive?

# Edmonton Symphony Orchestra

## Magnificent Master Series

# Boris Belkin

violin

**Grzegorz Nowak**  
Conductor

**Friday & Saturday**  
**March 26 & 27**  
**Winspear Centre**  
**8 pm**

**J. Estacio**  
World Première  
ESO Commission

**R. Strauss**  
Violin concerto

**Dvořák**  
Symphony No. 7

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**BOX OFFICE**

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## HARCOURT HOUSE ARTS CENTRE

# LeeAnne Pellerin VANDAL SCRIBES

**March 18 - April 17, 1999**  
**Opening Reception - Thursday, March 18 7:30 - 10:00 pm**  
*and in the Front Room...*

**Alexander Gaspar A PRAIRIE ICON**

**THU 18: 7:30-10:00 pm**  
Harcourt House Arts Centre, 1000-100 Ave. N., Edmonton, AB T6A 1A6



and THU, 7:30 pm.



**AUDREYS** 10702 Jasper Ave., 423-3487, MON 15 (7 pm): Reading of Shakespeare's *The Tempest* with Dr. Greg Randall. English Dept., GMC. SUN 21 (2 pm): Storytime with Tola Moll, reading from Songbird.

**CHAPTERS WEST** End 9552-170 St., 487-6500. WED 17: Creative Writers Club-Journal to Awareness.

**IDYLLWYDE LIBRARY** 8310-88 Avenue, 496-1808, MON 15 (7:30 pm): Author reading: Dr. Greg Randall. English Dept., GMC. SUN 21 (2 pm): Storytime with Tola Moll, reading from Songbird.

**MYSTY ON WHYTE** 10458-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings.

**ORLANDO BOOKS** 10123-82 Ave., 432-7633. \*Readings in the new Bloomington Room. \*Last THU with women in the Arts Poetry Series. FRI 19 (7:30 pm): The Sonic Sisters with Cori Brewster & Friends, singer/songwriter Terry Morrison. WED 17 (8 pm): St. Patrick's Day: Sharonne Wallace-Celtic harpist.

**STANLEY A. MILLER LIBRARY** 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED of the month, Talking Book Club. THU 18: Southgate Library Fiction Book Group.

**STROLL OF POETS** <http://www.cinet.ab.ca/stroll>. Block 1912, 10361-Whitby Ave., 436-4478. TUE 16: New Poems or Other Poets: Open Stage: host: Fabian Jennings - register with host.

**SUGARBOWL** 10922-88 Ave., 489-5823, 432-1432. Every SUN, night, 8 pm, open mike stage.

**THE WRITE GROUP** Block 1912, Old Strathcona, 104 St., 82 Ave., 465-7330. Meeting every second THU, come out and meet with other aspiring writers to talk about issues of interest to writers.

**live comedy**

**CRISTAL LOUNGE** 2nd fl., 10336 Jasper Ave., 421-7861. Every SUN evening: Amateur Comedy Showcase, open mike, pre-screening/auditions. Every WED (8 pm): Laft City.

**SIDETRACK CAFE** 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

**YUK YUKS** WEM, 481-9926. Every WED: Hypnotist Sebastian Steel.

**special events**

**CATALYST THEATRE** Catalyst Theatre, 8529-103 St., 433-3360. SAT 20: EGG AUCTION: eggs designed by various artists; a fundraiser for Catalyst Theatre.

**MULTIPLE SCLEROSIS SOCIETY** Victory Centre, 471-3034. TUE 16 (2 pm): St. Patrick's Day Pyrogy Festival.

**SNAP OUT OF IT!** The Arts Barns, Old Strathcona, 423-1492. SAT 20 (8 pm): A cabaret style evening of fun & frolic presented by SNAP. A silent auction of mini-art, silk scarves, theatre with Manual Transmission hair show, dancing, Edmonton Vocal Minority and more.

**ST. PATRICK'S DAY ASSOCIATION** 903-9810. SUN 14 (11 am-2 pm): Breakfast outside the Old Strathcona Arts Barns. (1 pm): Fun Run (433-6072). \*Parade (1 pm): starting on Whyte Ave, 103 St. - 108 St. \*Cultural Fair (2-5 pm): Mini Heritage days. \*Ceili (7pm-1 am): Traditional Irish dance party with Celtic dancers and Celtic musicians (Old Strathcona Arts Barns).

**VINOK WORLD DANCE** Chateau Louis Conference Centre, 454-3739. SUN 21 16 pm. FOR HOLLYWOOD Enjoy the girls and glamour of the Academy Awards at the Party of the Press.

**sports**

**HOCKEY**—Oilers [www.edmontonoilers.com](http://www.edmontonoilers.com). Skyranch. FRI 17: Oilers vs New Jersey. SAT 20: Oilers vs Vancouver.

**SOCCER**—EDMONTON DRILLERS Skyranch. 425-KICK. THU 18: Drillers vs White Wings. SUN 21: Drillers vs Wichita Wings.

**theatre**

**CELTIC FEAST** Celtic Hall, Goldfome, 99 St. 32 Ave., 430-3663. Medieval Irish Theatre. THU, Mar. 11.

**A CHILDREN'S STORY** Kaasa Theatre. Lower-level Jubilee Auditorium, 432-9483, 420-1757. Presented by Stage Polaris, a two-act play dedicated to children. **LITTLE MISS FRESNO** By Ara Watson and Mary Gallagher. A satiric look at beauty pageants, parents and little girls.

**THE CHILDREN'S STORY** by James Clavel, adaptation by George Seidel. What happens to our children when we lose the war and the New Order takes control. Until Mar. 21.

**COMO SONG** Varcona Theatre, 10329-83 Ave., 433-3399. By Nicole Zylstra, inspired

by Stuart Clotte's novel. Presented by the Unconscious Collective. A new musical. Taking you deep into the heart of the Congo. Scientists and spies pursue their dangerous personal agendas. Until Mar. 14, TUE-SAT, 8 pm; SAT & SUN, 2 pm.

**DIE-NASTY** Varcona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera. Every MON night @ 8 PM.

**EQUUS** Waterdale Playhouse, 10322-83 Ave. By Peter Shaffer. Alan Strang transfers his religious worship from Christ to horses. Convinced of gouging the eyes of 6 horses he is sent to a psychiatrist—Dr. Martin Dysart—who attempts to make sense of Aon's crime. Nudity warning. Until Mar. 20.

**MELODRAMIX** Festival Place, Sherwood Park, 449-FEST (3378). Firelight Theatre every SUN, 7:30 pm, comedy and an improvised soap opera.

**SPRINGBOARDS** 2nd Space, 11516-103 St., 477-5955. New Play Festival, back for the 5th season: enjoy readings and workshops—new work by emerging and established playwrights. Mar. 11-27.

**SUB-PLOT THE PLAYS** The Varcona Theatre, 10329-83 Ave., 433-3399. "We, My Enemy and I", Good vs. Evil in a Battle to the Death for all out underwater supremacy: Captain Five leads the crew of the Kookamang in quest of a mysterious secret weapon little knowing that his evil nemesis the Sea Enemy is determined to gain it for himself. SAT, Mar. 13, 11 pm.

**THEATRESPORTS** 10329-83 Ave., 448-0695. The 18th Season of Rapid Fire Theatre. Theatreports. Edmonton's longest running and toughest improv show. This season we have more thrills-a-minute. Every FRI @ 11 PM (until July 30, 99).

**TWELFTH NIGHT** The Citadel Theatre, 9828-101A Ave., 425-1820. By William Shakespeare. If love, androgyny and mistaken identity be these source of comedy, laugh on! A twin has been shipwrecked and washed ashore in a foreign land. She dresses in men's clothing and meets Orsino who sends her off to help woo Olivia. Mar. 20-Apr. 18.

**THE UGLY DUCKLING** Horowitz Theatre, SUB Bldg. U of A Campus, medproduction@hotmail.com. Presented by the Medical Class of 2001. A one-act play by A.A. Milne. For the family, the transformation of a medieval princess. TUE, Mar. 15, 7:30 pm. In support of the Children's Health Centre and the Medical Class of 2001.

**WAITING FOR THE SNOW TO MELT** The Prince of Wales Armories Heritage Centre, 10440-108 Ave., 471-1586. Presented by the North End Light Theatre. The Third Annual Mystery Scene. By Steve Piro. Step back in time and witness a story of intrigue, passion and prairie snow storms. FRI, Mar. 19.

**WE ALL FLEW INTO A CUCKOO'S NEST** Jubilations Dinner Theatre. W.E.M., 484-2424. Once upon a time there was a nice little "home... where there lived a group of very "interesting" people. Until Mar. 21.

**variety**

**IRON HORSE EATERY & WATERING HOLE** 8101-103 St., 438-1907. Every WED: Classic Comedy with the Atomic Improv Co.

**NORTHLANDS SILVER SLIPPER** 988-4144. Singles dance twice monthly. Club Du Soleil. Club activities: Volleyball, Skiing, softball, golf, pool, curling. \*Silver Slipper, SAT 13 (8 pm): dance.

**LESSARD LIBRARY** 6104-172 Street, 466-1871. Every WED: Chess Night! all ages. 7 PM. Every TUE: Magic, The Gathering, all ages. 7 PM.

**THE NODE ROOM** Circle Square Plaza, 118 Ave. St. Albert Trail, 413-9982. Internet access. Multiplayer computer gaming.

**SIDETRACK CAFE** 10333-112 Street, 421-1326. Every SUN: Variety Night.

**STONY PLAIN HORTICULTURAL SOCIETY** Forget-Me-Not Greenhouse, Hwy 16A, Hubbles Lake Rd., 7 km W of Stony Plain, 963-8162. ST 27 (10 am-2 pm): Seedy Saturday, exchange seeds.

**VICTORIA SCHOOL OF PERFORMING AND VISUAL ARTS** 10210-108 Ave., 426-3010. WED 17 (6-9 pm): Annual Open House.

**workshops**

**ALLIANCE FRANCAISE EDMONTON** La Cite Francophone, 8527 rue Marie Gaboury (91 St.), 469-0399. Every THU (7-9 pm): Drop-in French conversation.

**CANADIAN MENTAL HEALTH** 414-6300. A Self Advocacy and Leadership Training Program for adults living with a mental health issue.

**GRANT MACLEWAN COMMUNITY COLLEGE** City Centre Campus, Room 5-142, main floor, 10700-104 Ave., 497-5188. \*Bereavement Workshop: Mar. 13-14.

**THE LEARNING CENTRE LITERACY ASSOCIATION** 429-0675. SAT 20 (9:30-3:30): Sing yourself alive! Workshop for women of all musical abilities.

**THE MARKETPLACE ART SCHOOL** Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Lorea or drop by.

**MERRYWOOD DANCE & CREATIVE ARTS ACADEMY** 9005-132 Ave., 462-6675. Spring Dance Session.

**SPRUEWOOD LIBRARY** 11555-95 Street, 466-7099. SAT 13 (9 am-noon): Rubber Stamping Course.

**UPWARD BOUND TOASTMASTERS** Heritage Rm, Main Fl., City Hall, 1, Sir Winston Churchill Sq., Ph. Peggy 488-7271. Every WED (7:30-9:15 PM) until June, you're invited to improve your listening, thinking, speaking

## CLASSIFIEDS

## Classifieds

Deadline for classified advertising is 11 am pm, Monday before publication

## FREE-FREE-FREE-FREE-FREE

## ARTIST/NOT PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or crucial editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified Department. Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307-11080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

**artists to artists**

The Alberta Society of Artists Annual New Members Jury Application deadline, Mar. 31, 1999. Please call A.S.A. office 426-0072 for application. [www.artists-toartists.ca](http://www.artists-toartists.ca)

**artists to artists**

The Edmonton Art Club is accepting new members through jurying in May, 1999. (The Edmonton Art Club offers scholarships to members of the club to study in water colour. If you are interested contact Linda Nelson, 462-7383, or Judi Popham, 488-2629

**Calling all artists!!!** Now accepting writing and visual art submissions for anthology publication. Theme: The Year 2000. Contact Scott at 403-270-0655 for info

**Call for art rental submissions.** Profiles Public Art Gallery. Deadline May 20. For info ph 460-4310

**Looking for male actors for black comedy Fringe show.** Call Alex immediately, 458-0881

**adult classifieds**

**chat lines**

**ADULT CHAT LINE!** Connect Live or Just Listen. Always lots of women to choose from, 24 hrs/day! 18+ Call (403) 414-0800 or 1-800-551-6338 [www.medicalexpress.com](http://www.medicalexpress.com)

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**chat lines**

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**get it tonight!** Instant phone conversations with hot Edmonton gay men. All live, all the time. Call for your free membership. 413-7144

**escorts male**

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## artists to artists

**Writers Social Club:** 8711-82 Ave. Fiction/nonfiction writers, editors/aspiring editors, publishers/aspiring publishers meet new friends for literary business purposes. 108 pm, Mon-Sun. Call 437-1119, 707-4765

**The Write Group** meet for coffee every second Thu, 7:30 at the Block 1912 Restaurant, 82 Ave, 104 St. New members, experienced and inexperienced writers welcome.

**Looking for people who need support** who are highly sensitive left handed or very creative please call Nancy 421-1950. Perhaps willing to do a survey.

**Free guitar lessons, weekly jam sessions,** meet people and form your own band. U of A Musicians Club. Jim 425-4229.

**artist studios**

**Studio space available,** River Valley view, ample natural light. Store front, 600 and 400 square feet, 2nd floor 450 sq. ft. 9654 Jasper Ave. 466-0070.

**models wanted**

**Artist requires girl-next-door types for** in-studio modeling work. Fully compensated, no exp. req'd. For interview, Glenn's Gfx/456-3132.

**musicians available**

**Every musician claims to be dedicated,** few are, this hard rocking bassist seeks a serious gig/band. Ph. 586-2940.

**Versatile guitarist** looking for band, traditional blues, old school punk and rockabilly, other diverse influences as well. Call Franc 490-8123, leave a message.

**Amateur classic & hard rock drummer** looking to join band as hobby, haven't played in a band for 12 yrs but been playing for the last 2 yrs. Dwayne 466-4950, e-mail dgyroome@telusplanet.net.

**Vocalist looking for a practice band,** rock & blues band. Ph. Chris, 459-7184.

**Are you a musician with a CD ready for the market, but now way to get the word out?**

**If this is your situation** [www.nusounds.com](http://www.nusounds.com) was created for YOU!

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## musicians wanted

Blues bass guitarist and keyboard players wanted for 5-piece blues band. Call Joyce at 425-4936.

na0311

Serious band seeks experienced blues drummer. For inquiries for more details please call Paula @ 488-3396.

na0311

Drummer needed urgently "real" is seeking a professionally-minded rock drummer for live performances and support of CD release. Nick 433-5933.

na0311

Musicians wanted. Influences Doughboys, Replacements, NIRS, Wheat Chiefs, Samiam, 477-8080.

na0304

Drummer wanted for dumb punkish band. Must be energetic and committed, preferably competent. Call Roy 486-0942 after 6.

na0304

Female singer/songwriters wanted to participate in a concert in May '00. Edmonton's equivalent of Lillith Fair. Call Flo at 414-9792 (w) or 431-1766 (h).

na0304

Need singer & bass player (18-24 yrs old) for heavy blues rock band. Have jam space. Must be creative and have own gear. Call Mike 922-0418.

na0304

Seeking flute player and natural percussionist to record a folk song. Call Marie 430-1451.

na0304

Metal band seek drummer. Ph Jay 457-4311.

na0304

Rock band seek keyboard player for US/Europe tour in the making. Ph Chris 431-2848.

na0304

"ELECTRONICA MUSIC CLUB" free membership. We do "Dance, R&B, Industrial, Techno, Ambient, Jungle, R&B, Hip-hop, etc." Call Tom Meister K. 479-3825.

na0318

Amateur Musicians wanted: The Cosmopolitan Music Society: CMS Adult beginner Band Program. CMS will teach you how to play an instrument. If you play or sing already or used to, there are adult bands ranging from elementary to advanced and a chorus. Contact CMS 432-9333 for more info.

na0307

## music instruction

### MODAL MUSIC INC.

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Music instruction for guitar, mandolin, banjo, bass, drums, flute, recorder, Irish tin whistle, and bodhran. Private instruction - focus on individual Professional caring instructors with music degrees, quality music instruction since 1981.

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GUITAR LESSONS - Beginner / Advanced / Acoustic / Electric / Bass  
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SONG WRITERS - Develop Songs / Record Demo. Just off campus. Ian Birse, 433-5906.

CR/9999

## music services

Recording studio for hire, 16 trk recording hard disc recording and editing, complete mini 16 \$15/hr, engineer included.

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VW0225-0310 (4 wk)

## business opportunities

NETWORK MARKETING:  
\$100 BILLION INDUSTRY  
OUR COMPANY: 10 YEARS OLD, PUBLICLY  
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OPPORTUNITY  
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vw00311-0401 (4 wk)

## dance instruction

Swing Classes So Cool! Such Fun! Edmont. Leduc. Singles, couples, groups, ages 13-93! Choose 4:30 or 8:00 PM Sundays or 8:00 pm Mon, Tues, or Thurs. Latin, Ballroom, Country available. Starting immediately - register now! Vista Dancecenter 441-6665, 24 hours

VW0211-0310 (5 wk)

## education

TRAVEL-teach English:  
\$450/40 hr, Apr. 29-May 3  
TESOL teacher cert. course (or by corresp.). 1,000's of jobs avail. NOW.  
FREE info pack 438-5704.

CS0813/98-99 (1yr)(Apr 28)

## hair styling-psychic

Specials Cut \$8 up, perm \$30 up, spiral \$48 up, Streaks \$20 up, nails \$30 up. Gifted psychic teacup, palm, Tarotcards. Taylor's Salon, 10414 Jasper Ave. Free Parking Ph: 425-4824.

TA9V0310/99 (04wk-1yr)

## travel

18 yr old seeking m/f to hitch hike to the Rainbow Gathering, eastcoast Pennsylvania in May, Aurora, 430-1451.

0304 (1 wk)

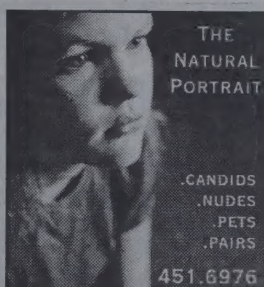
## instruction

Universal Arts Instruction  
Swing Dance Lessons  
University area / Professional experienced teacher  
Call Linda 437-3821  
TAE BO/Self Defence  
Instructor Pankaj, certified Shodan in Shotokan Karate  
Park Allen Community League  
Call 437-3821  
Music Instruction  
Guitar, bass saxophone, clarinet, All instructors  
GMCC grads 437-3821

VW0311-0318

## Nicotine Anonymous

Trying to quit smoking? THU: 7:30 p.m., St. Lukes Anglican Church, 8424-95 Ave.



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vw0311

## video introduction

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vw0311-0425 (8 wk)

## volunteer

Gain valuable experience...and make a difference in someone's life! Dance Coordinator for monthly dances for adults with mental illness. Need a friendly, fun-loving person to work with established committee. Time commitment: 3-4 hrs per month. Ph Paddy @ 414-6300 for more info.

na0204

Be the Canadian Connection. Canadian newcomers require help with conversational English and orientation to Edmonton and Canada. Be a teacher and a learner of culture. No second language required. Hrs. are flexible. Call the Host Program @ 424-3545.

na0114

The Canadian National Institute for the Blind (CNIB) need your help! Can you spare a few hrs to help CNIB run a fundraising bingo? Please call Cathy Soos 467-0918.

na0218

Volunteers required to tutor students and to give support. Sat (2-4 pm) or Thu (6-8 pm). For more info call Heather 424-3545.

na0218

Introduce newcomers to the transit system with a stop at a local grocery store where you will provide assistance with shopping. Daytime, weekdays (approx 2 hrs) Flexible. Call Heather 424-3545.

na0218-0311

Volunteer to teach English to adult immigrants, daytime, weekdays, for 3 hrs, once a wk. Small groups. Orientation provided. Call Heather 424-3545.

na0218

150 Refugees to Come to Edmonton. Volunteers urgently needed to help facilitate their integration process. Hrs. flexible. No second language required. The Host Program 424-3545.

na0218

Planned Parenthood Edmonton is looking for pro-choice men and women of all ages who are interested in a unique volunteer experience. Contact Laura at 423-3737.

na0218

VOLUNTEER OPPORTUNITIES FIT FOR TWO! The Arbutus Volunteer Foundation (the Child Welfare volunteer program) looking for volunteers to work with sibling groups in need of mentoring/tutoring. Call Karin Boyd @427-8564 or kboyd@arbutus.westerncanada.com

na0114

Do you love art? Volunteer at the 14th annual Works Festival! Many roles are available for artists, students and those with a general interest in visual art. Call Karen at 426-2122.

na0225

Love plants? Hate pesticides? Help with our fundraising plant sales. Free plants! Lawns for Kids. Ph. Cherry Dodd 466-7570.

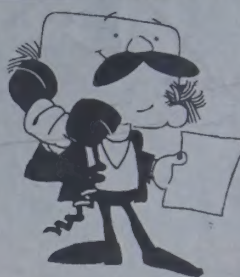
na0225

Enjoy playing the piano? Canadian Mental Health Association is looking for a volunteer on WED, from 2-3 pm to play for an adult day program choir. For more info, contact Paddy at 414-6300.

na0225

# CJSR FM88

edmonton's  
independent



At CJSR, we make the noise and you listen... but that's just changed.

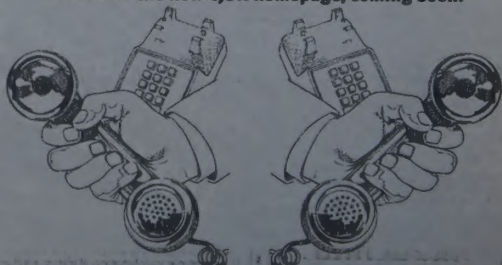
We want you to make some noise and we'll listen. Call CJSR's new 24 hour talk-back line, The Listening Box, and comment on anything you've heard on FM 88.

The Listening Box will also take your requests, poetry, rants, whatever. You can even sing us a song or two!

The best Listening Box submissions will be broadcast on FM 88 and will be eligible for free Funky Pickle pizza!

Give us a piece of your mind. Call the CJSR Listening Box today at 492-2001.

Watch for the new CJSR homepage, coming soon!



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Box around ad .....\$2.00

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FREE AD ☐  
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Extras \$  
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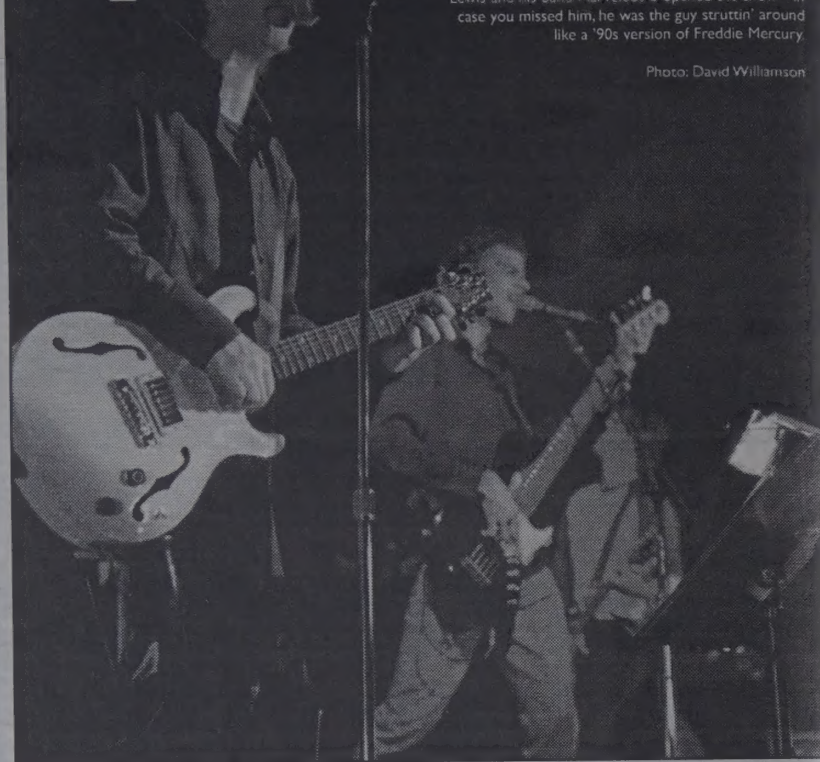
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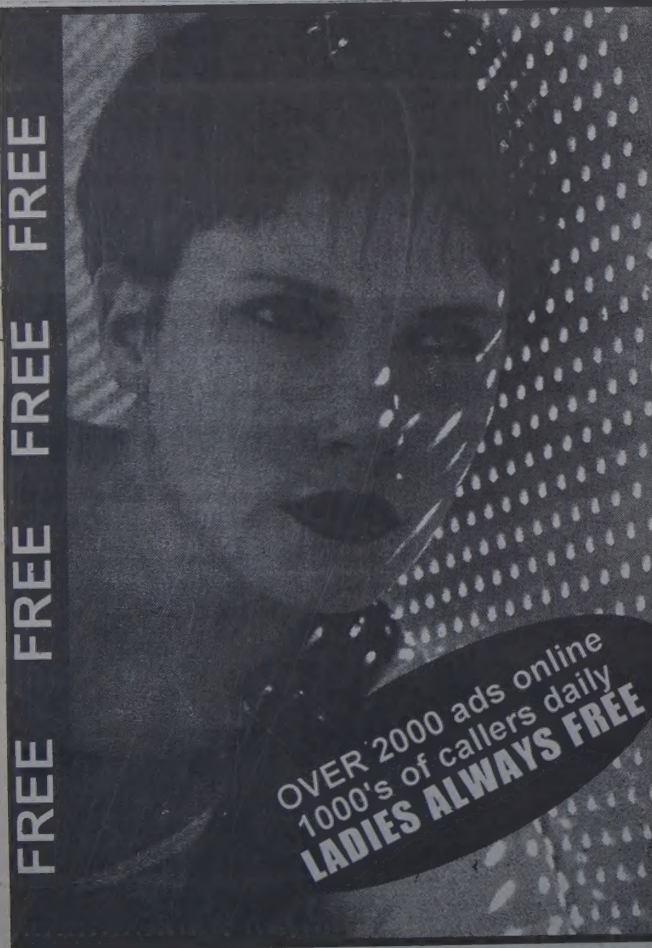
## LAST LOOKS



Collective Soul (pictured) have certainly taken a step up from their predictable musical repertoire of the past. Concertgoers at last Sunday's show at the Shaw Conference Centre got a taste of the new and improved band. The selections they played from their new CD, *Dosage*, are some of the ballsiest tracks Collective Soul have ever produced. Frontman vet Butch Lewis and his band *Marvelous 3* opened the show—in case you missed him, he was the guy struttin' around like a '90s version of Freddie Mercury.

Photo: David Williamson

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## Your Source for Casual Encounters

### Women Seeking Men

My name is Jackie. I'm a 21 yr. old, 5'7" tall, spontaneous, outgoing, single, white female with blonde hair & blue eyes. I love rollerblading, biking, camping, hockey, sports, & the outdoors. If you think you'd like to get to know me better, box me. **Box 7519.**

I'm a 26 yr. old, 5'11" tall, single mother of one, with blonde hair & blue eyes. I enjoy outdoor & indoor sports, horseback riding, animals, children, movies, dining, or quiet evenings at home. If any of these sounds interesting, get back to me. **Box 7446.**

My name is Kimberly. I'm a 20 yr. old, 5'6" tall, 115 lb. female with blonde hair & hazel eyes. I'm looking for somebody to party with. If this sounds like you, box me back. **Box 7294.**

My name is Jennifer. I'm an active female with light, brown hair & bluish gray eyes. I love sports, horseback riding, travelling, scuba diving, wall climbing, & reading mystery novels. I'm looking for someone to share my interests & introduce me to theirs. Let's have some fun. **Box 7092.**

I'm a 47 yr. old, 5'5" tall, medium built, average looking, divorced female with no dependents. I'm a non-smoker & light social drinker who's not into the bars. I enjoy dinners, movies, oldies music, good conversation over coffee, & travelling. I have a good sense of humour & love to laugh. I'm honest & compassionate. If I sound like your type, give me a call. **Box 4542.**

This is Sarah. I'm a 23 yr. old, 5'5" tall, well-built female with long, dark brown hair, deep, mysterious eyes. I have no dependents. I enjoy fishing, camping, dancing, candlelit dinners, movies, long walks, & more. I'm looking for an employed, secure male for a friendship that hopefully will lead to a long term relationship. **Box 6781.**

I'm a 34 yr. old, 5'4" tall, 145 lb., attractive, down-to-earth, honest, creative, talented, romantic female with short, dark hair, glasses, & hazel eyes. I'm a confident, outgoing, well-groomed woman with a passion for music, books, & trivia. I'm a smoker & non-drinker. If you'd like to know more about me, give me a call. **Box 5948.**

This is Sherry. I'm a 31 yr. old, 5'7" tall, 130 lb., nicely built, active, employed mother of two, with short, trendy hair & big, blue eyes. I enjoy skating, ice skating, hockey, & much more. I'm looking for a tall, fit, clean-cut, well-groomed male for a friendship that will hopefully lead to a relationship. I have lots to offer the right guy. If you're interested, box me. **Box 5045.**

I'm a 37 yr. old, talented, single female with blonde hair & blue eyes. I'm a born again Christian with good morals, values, & principles. I enjoy reading, writing, nature, singing, movies, church, & much more. I'm looking for a 32-42 yr. old, single male over 5'9" tall, who knows how to be a best friend. If you are positive & strive to do your best, leave me a message. **Box 4903.**

I'm a 39 yr. old, tall, attractive, smart, slim, single mother with long, auburn hair & big, brown eyes. I have three wonderful children, two who live with me. I'm honest, down-to-earth, understanding, patient, & caring. I enjoy dancing, comedy clubs, movies, dining, shopping, & the farmers market. If any of this intrigues you, box me back. **Box 4397.**

### This Week's Top Ads

I'm a 20 yr. old, 6'1" tall, medium, muscular female with dark brown hair & hazel eyes. I'm friendly & outgoing. I like football, baseball, basketball, hockey, rodeos, & much more. I'm interested in meeting some new friends. If you're interested, drop me a line. **Box 4242.**

My name is Anne Marie. I'm a 25 yr. old, 5'10" tall, fun, fabulous female with shoulder length, dark brown hair & hazel eyes. I'm a considerate smoker. I enjoy sports, movies, cards, music, games, car shows, & flea markets. I have a great sense of humour & I'm witty, sassy, & lippy. I seek a 25-40 yr. old, strong willed man who can challenge me. I think that respect, communication, loyalty, & honesty are important components of any relationship. I offer these to the right man & seek the same. **Box 4028.**

I'm a 41 yr. old, 5'7" tall, 150 lb., employed, single female with no dependents. I enjoy the outdoors, camping, fishing, hunting, biking, movies, theatre, dancing, & sports. I'm not looking for a long term relationship but would enjoy some companionship at a movie or for coffee. I'm a smoker. If you're over 40 yrs. old, adventurous, & think we might have something in common, leave me a message. **Box 3944.**

I'm a 29 yr. old, 5'4" tall, 130 lb., employed female with long, curly, brunette hair & big, brown eyes. I'm a smoker & social drinker. I have no dependents, but would like to start a family one day. I enjoy cards, bowling, pool, board games, racquet ball, camping, darts, or quiet evenings at home. I'm hoping to meet an attractive, sexy man for a long term, monogamous relationship. You should be drug free, romantic, caring, & a good communicator. Let's start as friends. **Box 3616.**

I'm a 40 yr. old, 5'7" tall, 145 lb. female with blonde hair & sexy, green eyes. I have an 18 yr. old son & live on the south side. I like biking, fishing, swimming, the lake, movies, & more. I'm seeking the friendship of a sexy, down-to-earth, 35-45 yr. old guy who can be naughty & nice. Give me a call & see if there are any sparks. **Box 3011.**

My name is Elsie. I'm a 57 yr. old female who's a smoker but not a drinker. I love dancing, bingo, cards, drives in the country, horses, rodeos, country music, camping, & more. I'm looking for an easygoing guy who loves children & grandchildren. **Box 4080.**

I'm in my 30's, a tall, professional, single white female with mahogany hair & sparkling brown eyes. I'm pretty, genuine, curvaceous, & classy. I love swimming, skating, working out, movies, dining, concerts, & weekend getaways. I'm looking for a 25-40 yr. old, quality, tall, single, white, professional male with healthy, happy, honest, mature, down-to-earth, emotionally & financially stable, respectable, & attractive. If you see children in your future, respond to the box. You'll love that you did. **Box 2862.**

I'm a 23 yr. old, 5'3" tall, well-endowed, full-figured female with blonde hair & blue eyes. I've never been married & have no children. I'm a casual drinker, reformed smoker, but don't mind if you do. If you think you might be Mr. Right or Mr. Fun, get back to me. **Box 2767.**

If you're an open-minded, easygoing, physical, yet gentle male over 5'10" tall, with a flare for fine wines, fine cologne, & the good things in life, leave me a message. **Box 1908.**

I'm a 22 yr. old, 5'4" tall, attractive, honest, outgoing female with light brown hair & green eyes. I enjoy the outdoors, sports, & much more. I'm looking for a kind, considerate, honest, sincere guy who knows how to treat a woman right. **Box 6961.**

This is Lynn. I'm a 31 yr. old, 5'7" tall, 135 lb. physically & mentally fit, hard-working female with blonde hair & green eyes. I'm seeking a tall, attractive man with similar qualities, who knows where he's going & what he wants out of life. **Box 5950.**

I'm a 23 yr. old, 5'6" tall, 115 lb. female with sandy blonde hair & bluish green eyes. I'm just looking to meet some new friends. If you're interested, get back to me. **Box 5742.**

I'm in my early 40's, a tall, fit, attractive female. I'm looking for a guy to play with. If you'd like to know more about me, give me a call. **Box 5364.**

I'm a 23 yr. old, outgoing, fun-loving, open-minded female looking for an outgoing, open-minded, respectful guy to start a friendship that hopefully will lead to more. I have a son. Age is not an issue for me. If you're interested, get back to me. **Box 4864.**

I enjoy camping, music, indoor & outdoor sports, & much more. I'm looking for a caring, successful, emotionally available partner for friendship & possibly a permanent relationship. If you're healthy, honest, faithful, ready for commitment, have a great sense of humour & know how to make me feel appreciated, leave me a message. **Box 3955.**

### Men Seeking Women

I'm looking for discreet encounters with a lady who's willing to fill all a man's desires & needs. If you're willing to go the extra mile, box me back. **Box 7668.**

This is Tony. I'm a 29 yr. old, 5'10" tall, 165 lb., European male with brown hair & brown eyes. I'm honest & fun to be with. I'm looking for an honest partner to have some fun. If you're interested, call me. **Box 7378.**

This is Roach. I'm an 18 yr. old, 6' tall, 170 lb. male with blonde hair & blue eyes. I enjoy football, snowmobiling, the bars, movies, & singing. I'm just looking for someone to talk to & get to know. If you're interested, get back to me. **Box 7302.**

My name is Mike. I'm a 6'3" tall, 120 lb., slim, athletic, self-employed, professional male with light brown hair. I'm a medical doctor. I'm looking for a loving, kind, attractive, well-built female with emotional & spiritual depth. I look forward to hearing from you. **Box 6905.**

I'm a 47 yr. old, 5'10" tall, 175 lb., physically fit, accomplished, self-employed male looking for an intelligent, funny woman who understands parenting. I enjoy reading, walking, conversing, listening, & discovering. I value integrity, kindness, & humour. If you're physically fit, non-smoking, have a good sense of humour & similar interests, leave me a message. Tell me what matters to you. **Box 6135.**

I'm a 39 yr. old, widowed, Christian male with a bright, independent, 10 yr. old daughter. If you'd like to know more about me, leave me a message. **Box 5761.**

I'm a 37 yr. old, 5'11" tall, 165 lb., non-smoking, employed male with brown hair & blue eyes. I live on the south side. If any of this sounds interesting, leave me a message. **Box 5554.**

I'm a 6'1" tall, 220 lb., professionally employed male with blonde hair & green eyes. Some of my interests are movies, sporting events, & dancing. I'm looking for an intelligent, romantic woman to share these things & more. If you're interested, get back to me. **Box 5040.**

This is Dan. I'm a 6'1" tall, 180 lb., physically fit male interested in finding a woman to talk to & meet. If you'd like to know more about me, get back to me. **Box 5655.**

I'm a 29 yr. old, 5'9" tall, 170 lb., professionally employed, single, white male with blonde hair & blue eyes. I live with my cat. I consider myself to be good looking, sensual, & honourable. I'm seeking a 20-29 yr. old, slim, attractive, confident, employed, open-minded woman with a passion for life. You should be down-to-earth & have no dependents. I prefer red wine to beer, chess over computer games, & Sarah over Shania. If you're serious & you'd like to talk, leave a message for Bobby. **Box 2242.**

This is Joe. I'm a 54 yr. old, 5'10" tall, medium built, handsome, distinguished, youthful, employed male living on an acreage east of Edmonton. I'm energetic, healthy, intelligent, honest, creative, innovative, enthusiastic, flexible, & positive. I enjoy barbecues, golf, movies, dining, concerts, landscaping & doing things together. If you're a slim, positive, goal oriented, energetic woman, leave me a message. **Box 1547.**

My name is JJ. I'm a 21 yr. old male looking for casual dating. If you're interested, get back to me. **Box 6713.**

My name is Chris. I'm a 24 yr. old, 5'10" tall, attractive, intelligent, romantic male with dark hair & dark eyes. I'm looking for an attractive, physically fit, partner in crime for fun, friendship, & quiet times. If you're interested, leave me a message. **Box 6557.**

This is Allan. I'm a 36 yr. old, 5'10" tall, 175 lb., attractive male with short, brown hair & brown eyes. I'm looking for a 28-40 yr. old, intelligent, attractive, slim to medium built, communicative partner who enjoys seeing new sights. If you enjoy movies, dinner, theatre, & more, box me back. **Box 6131.**

I'm a 32 yr. old, 5'11" tall, 200 lb., physically fit, attractive, down-to-earth, honest, romantic, fun-loving male with brown hair, brown eyes, & a great sense of humour. I know how to be a lady. If you have a good sense of humour & know how to treat a man, let's start a friendship that might lead to a long term relationship. **Box 5930.**

My name is Aaron. I'm a 38 yr. old, attractive, fit, honest, energetic, enthusiastic, single father with strong morals & values. I'm in search of an attractive, fit, 25-35 yr. old, single lady to share life's possibilities & adventures. If you're not afraid of intimacy & personal growth, please call me. **Box 5672.**

This is Tracy. I'm a 32 yr. old, 5'9" tall, 170 lb., youthful, clean-cut, clean-shaven male with a slim, athletic, muscular build, short, brown hair & brown eyes. I'm a drink, smoke, or do drugs. I'm seeking the company of an 18-35 yr. old, cute, sarcastic, flirty, playful, open-minded female under 5'11" tall, who's height/weight proportionate, & a non-smoker. If you enjoy dining dancing, swimming, skating, theatre, comedy clubs, movies, festivals, & uninhibited, naughty, grown up fun, get back to me. **Box 5577.**

I'm a 32 yr. old, 190 lb., clean-shaven, educated, professionally employed, non-smoking, affectionate, handsome male with brown hair & blue eyes. I'm looking for a 24-32 yr. old, slim to medium built, attractive, employed, non-smoking female under 140 lbs., with no dependents. If you're ready for a loving, committed, synergistic relationship, look no further. Be a giver, not a taker, get to know how to receive. If you truly believe & practice this philosophy, I'd love to hear from you. **Box 5485.**

My name is Bob. I'm in my 40's, a 6' tall, 185 lb., self-employed, well-travelled, non-smoking, non-drinking, fit, single male with no dependents. I'm not looking to settle down in the suburbs with a white picket fence. I'm looking for a fit lady in her 30's, who's professional, outgoing, & might enjoy dinner or the theatre. If you'd like to know more about me, leave me a message. **Box 4779.**



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